

2019-20 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	Whole Year	H	30 (15)	100% Project	Jeffers McDonald Dr T

Availability

ART500 is only available to Stage 3 School of Arts students.

Contact Hours

Total contact hours: 6
Private study hours: 294
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- developed the ability to identify and articulate a research project appropriate for Level 6 undergraduate study in their subject area;
- successfully realised a research project appropriate for advanced undergraduate (H-level) study in their area;
- developed an in depth understanding of, and put into practice, research methods appropriate to study in their subject area;
- deepened their systematic understanding of a particular topic of scholarship in their subject area;
- produce a sustained piece of work that critically analyses the project topic in a way appropriate to the subject.

Method of Assessment

Independent Project (6000 - 8000 words) (100%)

Preliminary Reading

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

Restrictions

Students will register for the module during OMR. Once OMR has closed, the School of Arts will contact all students who have selected the module and ask them to submit a project proposal by 7th May 2019. Please be aware that the ART500 module is NOT a practice option and accordingly no practice-related projects are admissible.

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. You can do this by email or in person by seeing the staff member in their office hour but an introductory email is a good place to start.

Before approaching a staff member, you will need to have identified a topic and it would help to have done some reading beforehand and to have had a go at developing a research question.

If you do not submit a proposal prior to the deadline, you may be asked to select a different module.

Synopsis *****

The module gives School of Arts students across a range undergraduate programmes the opportunity to undertake a written independent research project at stage 3.

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 Level 6 study.

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

Contact Hours

Total contact hours: 120 (study within a professional environment)

Private study hours: 180

Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Demonstrate the ability of initiative, planning, autonomy and time-management in identifying opportunities for personal and professional development;
2. Present themselves and their ideas effectively in applications for employment, funding, etc.;
3. Work effectively in the workplace which may include working both as part of a team or under their own initiative and understand group dynamics and handling of interpersonal issues;
4. Demonstrate high levels of competence in data collection, research, communication, compiling of reports, information management, promotion and design;
5. Communicate effectively, to a professional standard, using coherent arguments and propositions in a variety of media, verbally and in writing;
6. Develop a substantial degree of critical and self-reflexive awareness by reflecting on their own learning and personal development in a strategic, analytical and autonomous way.

Method of Assessment

Seminar Presentation (20 mins) (30%)

Essay (2500 words) (30%)

Internship Journal (2500 words) (40%)

Preliminary Reading

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

Helyer, R (2015) The Work-Based Learning Student Handbook, Palgrave

Hope, Sophie; Figiel, Joanna (2012) Intern Culture: A Literature Review of Internship Report, Guidelines and Toolkits from 2009-2011, Artquest

Howard, K and Sharp, J et al (2002) The Management of a Learner Gower Aldershot

Lock, D (2003) Project Management Gower

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

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

Restrictions

Only available to stage 3 School of Arts students.

Synopsis *

Students will engage in a work-based situation of their choice. The student will be responsible for finding the work-based situation, though support from the School and CES will be available. The internship should bear 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.

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

Contact Hours

Total contact hours: 50
Private study hours: 250
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1. demonstrate a broad knowledge of the history of costume and fashion, particularly in Europe from the Renaissance period to the present day.
2. demonstrate a familiarity with representative examples of costumes from different historical periods in collections such as the V&A, their material culture, and the purposes for which they were made and contexts in which they were used.
3. analyse key examples of the representation of costume in art works, notably in portraits, and the connections between fine art and fashion design.
4. analyse key examples of the use of costume in stage productions, and their relation to stage design and to the interpretation of dramatic texts.
5. analyse key examples of the use of costume in films, for example in adaptations, or as a narrative device.
6. show a knowledge of a range of thinkers and critics who have studied costume and fashion (e.g. Carlyle, Baudelaire, Barthes etc) and to the work of a range of representative fashion designers.
7. apply a knowledge of 1-6 above through examples of creative design appropriate to an I level practice-based module within the School of Arts (e.g. in the fashion show described at 16 below).

Method of Assessment

The module will be assessed 100% by coursework:

- Creative Portfolio (2000-4000 words) (40%)
- Critical Essay (2500 words) (40%)
- Fashion Show (20%)

Preliminary Reading

Barthes, R. (2013) *The Language of Fashion*, trans. Andy Stafford, London: Bloomsbury Academic.
Breward, C. (1995) *The Culture of Fashion*, Manchester: Manchester University Press.
Bruzzi, S. (1997) *Undressing Cinema: Clothing and Identity in the Movies*, London: Routledge.
Doy, G. (2002) *Drapery: Classicism and Barbarism in Visual Culture*, London and New York: I. B. Tauris.
Hollander, A. (1993) *Seeing Through Clothes*, Berkeley and Los Angeles: University of California Press, (first published 1975).
Jeffers McDonald, J (2010), *Hollywood Catwalk: Exploring Costume and Transformation in American Film*, London and New York: I. B. Tauris.
Laver, J (2012) *Costume and Fashion: A Concise History*, 5th edition, London: Thames & Hudson.
Nadoolman Landis, D. (ed.), (2013) *Hollywood Costume*, London: V&A Publishing.

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.

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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	
1	Canterbury	Spring	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-grades/ 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	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	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 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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ART510		Disability and the Arts				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact hours: 20 hours of lectures (10 x 2 hour lectures), 20 hours of seminars (10 x 2 hours of seminars), 10 hours of screenings (5 x 2 hour screenings), 250 hours of personal study.

Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Have a systematic knowledge of the ways in which the arts (drama, film and visual art) engage with disability and the politics of disability identity;
2. Understand the different modes of analysis undertaken by academics in disability studies and 'crip theory', and how it applies to the study of the arts;
3. Critically engage with the work of disabled artists through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches;
4. Through analysing the current practice within theatres, cinemas and galleries, gain a greater understanding of disabling barriers in artistic institutions.
5. Develop a greater understanding of the interplay between the lived experience of disability, the ethics and politics of disability representation and the aesthetics of disability arts.
6. Develop skills in critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of persuasive arguments;
7. Develop skills in analysing the practice of artistic institutions such as theatres, galleries and cinemas;
8. Develop the skills of communication, improving performance, and problem-solving;
9. Communicate effectively, using appropriate vocabulary, ideas and arguments in a written form;
10. Read critically, analyse and use a range of primary and secondary texts;
11. Locate and use appropriately a range of learning and reference resources (including academic books, journals and articles as well as writings by disability activists);
12. Employ information technologies to research and present their work;
13. 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 written form;
14. 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

Assessment 1: Essay 1, 2,500 words (35%)

Assessment 2: Accessibility Review, 2,000 words (30%)

Assessment 3: Essay 2, 2,500 words (35%)

Preliminary Reading

Davis, Lennard (2016) *The Disability Studies Reader*. (5th Ed.) London: Routledge.

Johnson, Kirsty (2016) *Disability and Modern Theatre*. London: Bloomsbury Methuen Drama.

Kuppers, Petra (2014) *Studying Disability Arts and Culture*. Basingstoke: Palgrave Macmillan.

McGuer, Robert (2006) *Crip Theory: Cultural Signs of Queerness and Disability*. New York: New York University Press.

Millett-Gallant, Ann (2012) *The Disabled Body in Contemporary Art*. Basingstoke: Palgrave Macmillan.

Mitchell, David T. and Sharon L. Snyder (2000) *Narrative Prosthesis: Disability and the Dependencies of Discourse*.

Michigan: University of Michigan Press

Norden, Martin (1994) *Cinema of Isolation: A History of Physical Disability in the Movies*. New Brunswick: Rutgers

University Press

Siebers, Tobin (2010) *Disability Aesthetics*. Michigan: University of Michigan Press.

Pre-requisites

none

Synopsis *

This module will look at disability in the arts, covering theatre, film and visual art. There will be three sections to the course relating to the three assessment points. First, the students will engage with the historical representation of disability within the arts and the way in which disability scholars have critically engaged with it. This will culminate in an essay that will focus on the history of disability representation in theatre, film or visual art. Second, the students will look at arts institutions (i.e. theatres, cinemas and galleries) and the disabling barriers within those institutions that prevent the full participation of people with impairments in the arts. This will culminate in an 'accessibility review', whereby the students analyse the adjustments made by arts institutions for people with impairments and the extent to which they are effective. Finally, the students will engage with examples of contemporary disabled artists whose impairments inform the aesthetic qualities of their work. This will culminate in an essay that will focus on a case study of a contemporary disabled artist.

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ART520		Psychology of the Arts				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Vass-Rhee Dr F

Contact Hours

Contact hours: 44 hours
Private study hours: 256 hours
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Understand the history and current practice of psychological and cognitive research of the arts (visual art, music, theatre, dance, and film);
- Demonstrate understanding of empirical and arts-sciences interdisciplinary paradigms of arts research, including their aims, formats, and applications;
- Demonstrate understanding of current research on sensation, perception, cognition, and emotion and the applications of this research in cognitive studies of the arts;
- Demonstrate understanding of interdisciplinary arts-sciences research through analysis of artworks/performances/genres from a cognitive perspective;
- Demonstrate deeper understanding of artists' creative processes and engagement with the minds of their works' audiences;
- Understand the cultural dynamics that influence popular views and evaluation of interdisciplinary arts-sciences research.

Method of Assessment

Summary and critical reflection on selected book-length text (1500 words), 20%
Research project presentation (10 minutes) 30%
Literature review of selected topic in cognitive arts research (3000 words) 50%

Synopsis *

This interdisciplinary course will examine historical and current theoretical ideas and research on the ways in which art is created and perceived. Artforms that will be considered include visual arts (painting, sculpture, architecture, popular art), performing arts (dance and theater), music, and film. Readings will interface with subdisciplines of psychology such as perception, psychoaesthetics, neurophysiology, social psychology, and studies of emotion. Principal areas of focus will include aesthetics, arts-experimental design, perception of art, meaning in art, the psychology of the creative process, social and cultural issues, and the ramifications of arts-sciences research. The primary focus will be on Western art forms, though other world art traditions and aesthetics will be discussed. Assessment methods will test understanding through a summary and critical reflection on a selected text and the proposal, research, and design and oral presentation of a potential interdisciplinary research project.

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ART521		Media Ethics				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Contact hours: 32
Private Study Hours: 268
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Engage in a range of critical debates surrounding media culture and consumption;
- Demonstrate understanding of some of the key moral issues and ethical dimensions of contemporary media practices;
- Demonstrate understanding of theoretical discourse regarding media representation and the formation of identities within digital domains;
- Examine the moral, social and cultural impact of mediation on communication and everyday life;
- Reflect upon their own role and responsibilities in relation to ethical media practices.

Method of Assessment

30% Seminar Diary (6000 words)
70% Essay (3000 words)

Preliminary Reading

Gaut, Berys. *Art, Emotion and Ethics*. Oxford: Oxford University Press, 2007.
Kieran, Matthew. Ed. *Media-Ethics*. New York: Routledge, 2008. 152-164.
Langton, Rae. *Sexual Solipsism: Philosophical Essays on Pornography and Objectification*, Oxford University Press, 2009.
Wilkins & Christians. Eds. *The Handbook of Mass Media Ethics*, Routledge, 2008.

Synopsis *

This module seeks to investigate some of the most pressing ethical issues in contemporary media culture and the mediated arts. Topics may include: violence in video games, nudity on the screen and in advertising, anti-heroes and villains in fiction, propaganda and manipulation, sexism and racism in humor, shock value in the news and in contemporary art. To answer the many moral questions that arise in this context students will examine basic notions such as truth, objectification, voyeurism, exploitation, offence, harm, gender, and stereotype.

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ART522		Disability and the Arts				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	May Dr S
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Contact hours: 50

Private Study Hours: 250

Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate a knowledge of the ways in which the arts (drama, film and visual art) engage with disability and the politics of disability identity;
- Understand the different modes of analysis undertaken by academics in disability studies and 'crip theory', and how it applies to the study of the arts;
- Critically engage with the work of disabled artists through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches;
- Through analysing the current practice within theatres, cinemas and galleries, demonstrate a greater understanding of disabling barriers in artistic institutions.
- Demonstrate an understanding of the interplay between the lived experience of disability, the ethics and politics of disability representation and the aesthetics of disability arts.

Method of Assessment

Assessment 1: Essay, 3,000 words (50%)

Assessment 2: Accessibility Review, 3,000 words (50%)

Synopsis >*

This module will look at disability in the arts, covering theatre, film and visual art. The students will engage with the historical representation of disability within the arts and the way in which disability scholars have critically engaged with it. The students will also look at arts institutions (i.e. theatres, cinemas and galleries) and the disabling barriers within those institutions that prevent the full participation of people with impairments in the arts. This will culminate in an 'accessibility review', whereby the students analyse the adjustments made by arts institutions for people with impairments and the extent to which they are effective. Finally, the students will engage with examples of contemporary disabled artists whose impairments informs the aesthetic qualities of their work.

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ART523		Photography: Contexts of Practice				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Friday Dr J

Contact Hours

Contact hours: 48
Private Study Hours: 252
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Effectively use photographic equipment and materials to produce technically sophisticated images that are clearly situated within a context of photographic production, such as a particular genre or style.
- Creatively respond to a photographic project brief.
- Employ relevant theoretical and critical concepts drawn from photographic and media theory to discuss their own and others' photographic practice and outputs.
- Make and explain relevant connections between historic photographic practices, genres and styles and the images they have made in response to a project brief.
- Demonstrate knowledge and understanding of the history of photography as an art and as a broader media form.

Method of Assessment

Three photographic assignments, each consisting of three elements:

- A portfolios of between 12 and 25 photographs produced in response to a brief (50% of the mark for each assignment)
- A 1500 word written statement (40% of the mark for each assignment)
- A presentation to the class of the photographic work (10% of the mark for each assignment)

Synopsis *

This is a practice-based module exploring the photographic medium and the contexts of its use through the production of photographs in response to a project brief and group-based critical discussion of the work produced. Students investigate how the context in which photographs are made affect how the world is represented, and how in turn these images shape perception. Students choose three practical project briefs that are designed to enable them to explore the medium creatively and through informed and reflective practice. The emphasis of the module is upon this creative practice rather than the acquisition of specific technical skills, and as such students are at liberty to use any photographic production and post-production technologies they wish to experiment with or find appropriate. A camera phone and access to a computer and printer are all that is needed for this module, though students who wish to make use of digital image processing or analogue processes, including use of a darkroom, are encouraged to do so. Each of the practical project briefs will be supported through a series of lectures closely examining various genres, styles and other contexts of photographic production through the work of those who have shaped them. In addition students will present the work they have produced in response to their project briefs, and engage in a broad critical discussion of their own and other's work.

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ART524		Digital Storytelling				
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

Contact hours: 36
Private Study Hours: 264
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 online content using both cameras and mobile devices;
- Demonstrate understanding of the priorities and practices of video journalism, film ethnography and digital storytelling;
- Conceive and plan a piece of online content using a mobile device;
- Demonstrate the aesthetic, conceptual and technical skills necessary to articulate their ideas audio-visually;

Method of Assessment

- 1) Digital story exercises. 70%. Students will work in small groups to create three short videos. These will be weighted as follows: 20% for the first exercise, 20% for the second exercise, 30% for the third exercise.
- 2) Written work. 30%. A 1000-word critical essay will accompany each digital story exercises outlining theory and process.

Preliminary Reading

Alexander, B. (2017), *The New Digital Storytelling: Creating Narratives with New Media*. Santa Barbara: Praeger.
Goggin, G., & Hjorth, L. eds. (2014), *The Routledge Companion to Mobile Media*. New York: Routledge.
Dunford, M., & Jenkins, T., (2017), *Digital Storytelling: Form and Content*. London: Palgrave Macmillan
Lambert, J. (2013), *Digital Storytelling: Capturing Lives, Creating Community (Digital Imaging and Computer Vision)*. New York: Routledge.

Lovnik, G. & Somers Miles, R., (2011), *Video Vortex Reader II: Moving Images Beyond YouTube*. Institute of Network Cultures

Snickars, P. & Vondreay, P. (2009), *The YouTube Reader*. National Library of Sweden.

Vernalis, C., Herzog, A., & Richardson, J. (2013) *The Oxford Handbook of Sound and Image in Digital Media*. New York: Oxford University Press.

Synopsis *

The proliferation of mobile devices and the rise of participatory culture have had a transformative effect on how moving images are generated and experienced. The ease with which we can now create and share images, audio and video has impacted how stories are told and films are made. This module explores some of the many new forms of content creation and narrative practices that have appeared as a result of this technological and cultural change, and encourages students to engage with these forms critically and creatively. Students will examine digital storytelling as an emergent form of participatory media by exploring new media narrative methods such as vlogs, citizen journalism, social media based storytelling and video essays. Students will create short works in a number of these forms.

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ART525		Social Media and Participatory Culture				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

Lectures and seminars: 30 hours
Independent Study: 270 hours
Total Study: 300 hours

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate knowledge and critical understanding of key theoretical approaches to the analysis of social media and user generated content.
- Demonstrate basic knowledge about key events, movements and figures in the digital age.
- Analyse a range of digital texts, taking consideration of issues of content, format and audience.
- Produce critically informed interpretations of social media texts.
- Critically analyse the ways in which different social groups may interact with digital communication practices.

Method of Assessment

Digital Portfolio – 30%
Presentations - 30% (Presentation 1 – 10%; Presentation 2 – 10%; Presentation 3 – 10%)
Essay (2500-words) - 40%

Preliminary Reading

Cloudry, N., & Hepp, A. (2017) *The Mediated Construction of Reality*. Cambridge: Polity Press.
Gerbaudo, P. (2012) *Tweets and the Streets: Social Media and Contemporary Activism*. London: Pluto Press.
Jane, E. (2017) *Misogyny Online: A Short (and Brutish) History*. Los Angeles: Sage.
Jenkins, H. et. al. (2015) *Participatory Culture in a Networked Era: A Conversation on Youth, Learning, Commerce and Politics*. Cambridge: Polity Press.
Jenkins, H., & Ford, S. (2013) *Spreadable Media: Creating Value and Meaning in a Networked Culture*. New York: New York University Press.
Lindgren, S. (2017) *Digital Media and Society*. Los Angeles: Sage.
Miller, V. (2011) *Understanding Digital Culture*. London: Sage.
Siapera, E. (2018) *Understanding New Media: 2nd Edition*. London: Sage.

Synopsis *

The digital sphere has given voice and meeting spaces to communities and activist groups, enabling social action, art and change. It has also been used by reactionaries, nationalists and the far-right groups to amplify hate filled messages. Analysing platforms that may include Facebook, Twitter, Uber and Wikipedia, the module engages with concepts such as participatory and collaborative culture, sharing economies, democracy and surveillance.

Students will engage in sourcing, analysing and critiquing social media content by way of a Digital Portfolio. This work will be contextualised by an essay that situates students' multimedia exercises within key debates in online culture. To facilitate this, lectures and seminars will explore various case studies - from mainstream politicians' use of social media in campaigning, to the intensification of hate speech in the cyber sphere, to the ethics of using unpaid journalists and the economy of sharing - in order to encourage students to engage critically with the relationship between politics, economics, personal expression and art making practices in the digital age.

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ART526		Arts Funding and Policy: Making it Happen				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Gillow Ms L
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 36
Private study hours: 264
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate a systematic understanding of the structure of the arts funding system and its history;
- demonstrate a systematic and conceptual understanding of the structure of central, regional and local government in as much as they affect the arts;
- demonstrate a systematic and conceptual understanding of the development of arts funding policy and an appreciation for the aims and objectives of arts funding;
- deploy accurately established techniques of analysis and enquiry, and devise and sustain arguments by critically evaluating and understanding the component parts of a bid for funding;
- demonstrate a conceptual understanding that enables the student to solve problems and use ideas and techniques to develop an arts funding application.

Method of Assessment

Research Essay of 2000 words: 20%
Group Presentation: 20%
Virtual Funding Application: 40%
Seminar Log and Contribution: 20%

Preliminary Reading

Byrnes, William. *Management and the Arts*. Oxford: Focal, 2014.
Carey, John. *What good are the arts?* London: Faber, 2006.
Harvey, Adrian. "Funding Arts and Culture in a Time of Austerity." Arts Council England. April 2016.
[http://www.artscouncil.org.uk/sites/default/files/download-file/Funding%20Arts%20and%20Culture%20in%20a%20time%20of%20Austerity%20\(Adrian%20Harvey\).pdf](http://www.artscouncil.org.uk/sites/default/files/download-file/Funding%20Arts%20and%20Culture%20in%20a%20time%20of%20Austerity%20(Adrian%20Harvey).pdf) (accessed August 16, 2016).
National Campaign for the Arts. "Arts Index 2015." The Guardian: Cultural Professionals Network. 17 March 2015.
[http://static.guim.co.uk/nl/1426519638916/NCA-Arts-Index-07-14-\(web\).pdf](http://static.guim.co.uk/nl/1426519638916/NCA-Arts-Index-07-14-(web).pdf) (accessed August 16, 2016).
Norton, Michael, and Mike Eastwood. *Write Better Fundraising Applications*. Fourth Edition. London: Directory of Social Change, 2010.
Powell, David, Christopher Gordon, and Peter Stark. "Rebalancing Our Cultural Capital: A contribution to the debate on national policy for the arts and culture in England." 31 October 2013. <http://www.theroccreport.co.uk/author-comments.php> (accessed December 20, 2013).
The Arts Council England. "The Value of Arts and Culture to People and Society." 2014.
http://www.artscouncil.org.uk/sites/default/files/download-file/Value_arts_culture_evidence_review.pdf (accessed September 20, 2014).

Synopsis *

This module will look at arts funding policy and public funding structures for the arts, including the formation of the Department of Culture, Media and Sport (DCMS), and the Arts Council and its various models of operation since 1947 through to the present. This will serve to place productions from across the arts 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. Students will gain an understanding of the structure of central, regional and local government in as much as they affect the arts. Trust and Foundations that support and nurture the arts are also explored in the context of how these can supplement and develop productions. Sponsorship and commercial involvement is looked at in the ways that this can be integrated into the package.

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ART527		Visual Arts and Digital Media Writing				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Pooke Dr G

Contact Hours

Contact Hours: 44 hours
Private Study Hours: 256
Total study hours will be 300.

Learning Outcomes

On successfully completing the module students will be able to:

1. Demonstrate a systematic understanding of a range of art writing copy styles and genres associated with printed and online platforms;
2. Explore writing, organisational and presentational principles associated with arts-related journalism and the submission of copy for publication;
3. Consider the various forms, purposes and roles of non-academic art writing in communicating content to diverse discipline and readership communities;
4. Demonstrate a critical understanding of some of the basic techniques of preparing for, and conducting interviews in support of, arts-based feature and review writing, both in printed and online forms;
5. Explore relevant examples of art historiography and media theory, considering their contribution to visual arts writing practice and language more broadly;
6. Explore a range of writing styles, including the authoring of a personal statement, which have application to managing the transition beyond and from undergraduate study.

Method of Assessment

Exhibition Review, 500 words, to a chosen house style, worth 10%
Exhibition Review, 500 words, to a chosen house style, worth 10%
Total: 20%
Extended Profile for a Newspaper, Magazine or Online Platform (2000 words) (50%)
Personal Statement (1000 words) (20%)
Seminar Presentation (10%)

Preliminary Reading

How to Write About Contemporary Art, Gilda Williams, Thames & Hudson, 2014
Writing and Editing for Digital Audiences, Brian Carroll, Routledge, 2017
How to Write Art History, Anne D'Alleva, Laurence King, 2010
Cultural Theory and Popular Culture: A Reader, John Storey, Routledge, 2018

Synopsis *

This final year, outward-facing module explores dimensions of arts and media writing and context relevant to visual arts, heritage, gallery, museums and contemporary media sectors. Its structure and format introduces two complementary and interconnected components.

Lectures will explore and discuss selected art history and media-oriented historiographic texts, considering their legacy and relevance for print and online writing genres. Examples will start with the biographical legacy of Plato, Vasari and Bellori for traditions of ekphrasis and mimesis. Lectures will consider the connotations of materialism and embodiment associated with Schopenhauer, Nietzsche, Worringer, Chasseguet-Smirgel, bel hooks and Julia Kristeva for avant-garde and late modern practice. The historiography of Roger Fry, Clive Bell, Clement Greenberg, Michael Fried and Rosalind Krauss will be considered in relation to the Modernist art-writing canon and associated historiography, followed by the post-war interventions of the Frankfurt School, Roland Barthes, Gilles Deleuze and Michel Foucault.

Differing conceptions of the visual arts, media and advertising industries will be counterposed through the perspectives of Edward Bernays, Vance Packard, Timothy Leary and the Situationist world-view of Guy Debord. The module will conclude by discussing post-colonial and late modern perspectives by Frantz Fanon, Stuart Hall, Gayatri Spivak and Slavoj Zizek. Consideration will be given to how these interventions have variously helped to situate sociological discourse underpinning dimensions of visual arts and media historiography more broadly.

Seminars will discuss some of the texts considered within the lectures in addition to introducing the key principles and conventions of visual arts and online writing: standing up and presenting copy proposals for commissioning; adapting copy to differing house-styles and genres; being responsive to audience and market; preparing for and undertaking interviews for writing briefs and useful sources of information for generating ideas for prospective writing and online or virtual media projects.

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

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	
1	Canterbury	Spring	I	30 (15)	100% Coursework	Wollen Mr W

Contact Hours

Total contact hours: 72
Private study hours: 228
Total study hours: 300

Learning Outcomes

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

Scene Study 1 (30%)
Scene Study 2 (40%)
Written Scene Analysis (2500 words) (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

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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DR592 Directing Theatre: Methods and Making						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
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 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 Robert Lepage, Katie Mitchell, Simon McBurney, Ariane Mnouchkine, Frank Castorf, Thomas Ostermeier, 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-centred.

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

Contact Hours

Contact Hours: 53
Private Study Hours: 247
Total Study hours: 300

Cost

Theatre Trips

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

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	
1	Canterbury	Spring	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	
1	Canterbury	Spring	H	30 (15)	100% Coursework	Brooks Dr H

Contact Hours

Total contact hours: 84
Private study hours: 216
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate knowledge of the theatrical forms and conventions within which selected autobiographical performance texts are operating
- Create performances using auto/biographical and documentary material
- Critically evaluate arguments, approaches, and methodologies relating to auto/biographical performance.
- Demonstrate understanding of the relations between autobiographical theories and performance practice
- demonstrate a critical understanding of the ethics of working creatively with personal material

Method of Assessment

Essay (3000-3500 words) (40%)
Performance Project (40%)
Seminar Presentation (20%)

Preliminary Reading

Canton, U (2011), *Biographical Theatre: Re-presenting Real People*, Palgrave Macmillan: Basingstoke
Donnell, A & Polkey, P (eds). (2000) *Representing Lives*. Palgrave Macmillan, Basingstoke
Gale, MB & Gardner, V Eds (2004) *Autobiography and Identity: women, theatre and performance*
Haedicke, S 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: Contemporary Documentary Theatre*. Oberon Books: London
Martin, Carol. (2013) *Theatre of the Real*. Basingstoke: Palgrave
Mock, R (ed) ((2009) *Walking, Writing and Performance*, Intellect, Bristol
Penzik, S et al (eds) (2016) *The Self in Performance*, Palgrave, Basingstoke

Synopsis *

This module explores critical and creative approaches to working with real lives in performance. You will examine how auto/biographical and documentary 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	
1	Canterbury	Spring	I	30 (15)	100% Coursework	McNulty Ms M

Contact Hours

Total contact hours: 48
Private study hours: 252
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate a knowledge and understanding of the theatre and performance cultures of early modern England;
- 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;
- demonstrate a specific understanding of the work and significance of key practitioners from the period, including playwrights, and performers;
- 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

Written Assignment/Editing task (3000 words) (50%)
Group 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.

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	Martin-Carey Dr A

Contact Hours

Total contact hours: 60
 Private study hours: 240
 Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- comprehend 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;
- understand and use dramaturgical structures in the completion, editing and revision of exercises in playwriting;
- demonstrate a working familiarity with and understanding of the language and practices of writing for performance;
- develop an ability to analyse and critique the practice of playwriting as evident in the work of the student, their peers and published playwrights.

Method of Assessment

Presentation: Rehearsed reading of a short play or scene (15-20mins) (50%)

Reflective essay (3,000 words) (30%)

Workshop participation (20%)

Preliminary Reading

Grieg, Noël: Playwriting: A Practical Guide. London and New York: Routledge, 2005.

Edgar, David: How Plays Work. London: Nick Hern, 2009.

Spencer, Stuart, The playwright's guidebook, London and New York: Faber 2002.

Vogler, Christopher: The Writer's Journey: Mythic Structure for Writers. Michael Wiese Productions, Los Angeles, 2007.

Wandor, Michelene, The art of writing drama, London: Methuen 2008

Waters, Steve: The Secret Life of Plays, Nick Hern Books, London 2010.

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 students will develop an understanding of the importance of revision and development of evolving work as mediated by the constructive criticism of group and convenor response.

DR629		Arts Funding and Policy: Making It Happen				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Student commitment to this module will be 25 hours per week over 12 weeks including:
 3 hours per week combined lecture and seminar;
 22 hours per week of individual study and preparation.
 Total: 300 hours.

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Learning Outcomes

On successful completion of the module students will have:

A systematic understanding of the structure of the arts funding system and its history

A systematic and conceptual understanding of the structure of central, regional and local government in as much as they affect the arts

A systematic and conceptual understanding of the development of arts funding policy and an appreciation for the aims and objectives of arts funding

An ability to deploy accurately established techniques of analysis and enquiry, and devise and sustain arguments by critically evaluating and understanding the component parts of a bid for funding

A conceptual understanding that enables the student to solve problems and use ideas and techniques to develop an arts funding application

Method of Assessment

Essay: 20%.

A Research Essay of 2000 words

Group presentation: 20%

15 minute presentation, followed by Q&A.

Virtual Funding Application: 40%

A project funding application proposal based on the Arts Council England process 3000 words

Seminar participation, research and professional development: 20%

This is assessed through a mix of peer assessments, attendance, engagement, research presented and written work.

Preliminary Reading

- Byrnes, William. Management and the Arts. Oxford: Focal, 2014. BIBLIOGRAPHY
- Carey, John. What good are the arts? London: Faber, 2006.
- Harvey, Adrian. "Funding Arts and Culture in a Time of Austerity." Arts Council England. April 2016. [http://www.artscouncil.org.uk/sites/default/files/download-file/Funding%20Arts%20and%20Culture%20in%20a%20time%20of%20Austerity%20\(Adrian%20Harvey\).pdf](http://www.artscouncil.org.uk/sites/default/files/download-file/Funding%20Arts%20and%20Culture%20in%20a%20time%20of%20Austerity%20(Adrian%20Harvey).pdf) (accessed August 16, 2016).
- National Campaign for the Arts. "Arts Index 2015." The Guardian: Cultural Professionals Network. 17 March 2015. [http://static.guim.co.uk/ni/1426519638916/NCA-Arts-Index-07-14-\(web\).pdf](http://static.guim.co.uk/ni/1426519638916/NCA-Arts-Index-07-14-(web).pdf) (accessed August 16, 2016).
- Norton, Michael, and Mike Eastwood. Write Better Fundraising Applications. Fourth Edition. London: Directory of Social Change, 2010.
- Powell, David, Christopher Gordon, and Peter Stark. "Rebalancing Our Cultural Capital: A contribution to the debate on national policy for the arts and culture in England." 31 October 2013. <http://www.theroccreport.co.uk/author-comments.php> (accessed December 20, 2013).
- The Arts Council England. "The Value of Arts and Culture to People and Society." 2014. http://www.artscouncil.org.uk/sites/default/files/download-file/Value_arts_culture_evidence_review.pdf (accessed September 20, 2014).

Pre-requisites

None

Synopsis *

This module will look at arts funding policy and public funding structures for the arts, including the formation of the Department of Culture, Media and Sport (DCMS), and the Arts Council and its various models of operation since 1947 through to the current changes being introduced. This will serve to place productions from across the arts 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. Students will gain an understanding of the structure of central, regional and local government in as much as they affect the arts. Trust and Foundations that support and nurture the arts are also explored in the context of how these can supplement and develop productions. Sponsorship and commercial involvement is looked at in the ways that this can be integrated into the package. They actively examine and engage with current arts funding issues, aiming to give them the skills to talk with authority to leaders in the arts and funding environment.

In groups and then individually, students will develop their own creative idea, and argue why it should be considered by the Arts Council for funding. The module assesses their creativity and their ability to deliver an idea, including how they will develop audiences and finance and manage their project, meeting the Arts Council's mission of Great art and culture for everyone.

Overall, this module provides students with skills for future career in the arts, either as practitioners or in the administration and delivery, by providing them with useful preparation to realise creative projects in real life in their future. Students who have completed this module have gone on to work in a variety of roles in the arts, including managing and preparing funding applications for the arts.

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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	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 50
Private study hours: 250
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

demonstrate their systematic understanding of key practitioners, practices, theorists, and contexts of dance theatre from ballet to contemporary dance performance;

understand the non-discursive medium of the body and movement by looking at a range of performance texts, as well as writings about dance, and analyse bodies, movement, and corporeal dramaturgies;

appreciate the (post-)dramatic and narrative potential of dance and physical theatre;

understanding the place of dramaturgy as key critical practice in the profession, operating in a context where theory and practice intersect.

Method of Assessment

Essay 1 Performance Analysis (2000 words) (30%)
Essay 2 Dramaturgic Study (4000 words) (50%)
Seminar Presentation (20%)

Preliminary Reading

Bremser, M. (ed.) (2004) *Fifty Contemporary Choreographers*. London & New York: Routledge.
Craine, D. and J. Mackrell (eds.) (2004) *The Oxford Dictionary of Dance*, Oxford: Oxford UP.
Carter, A. and J. O'Shea (eds.) (2010) *The Routledge Dance Studies Reader*. 2nd edition. Abingdon & New York: Routledge 2010
Hanson, P. and Callison, D. (eds.) (2015) *Dance Dramaturgy: Modes of Agency, Awareness, and Engagement*. London: Pgrave.
Jowitt, D. (1989) *Time and the Dancing Image*, Berkeley: University of California Press.
Profeta, K. (2015) *Dramaturgy in Motion: At Work on Dance and Movement Performance*. Madison: U Wisconsin Press.
Trenszenyi, K. et al. (eds.) (2014) *New Dramaturgy: International Perspectives on Theory and Practice*, London: Bloomsbury.

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 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, Jerome Bel, and others.

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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	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 48

Private study hours: 252

Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate knowledge and understanding of the places of Shakespeare within contemporary theatre and performance cultures;
- demonstrate an understanding of the environmental, critical and theoretical frames of reference within which Shakespearean performance operates;
- demonstrate a developed familiarity with the work of key contemporary practitioners, including directors and performers;
- undertake critical analysis of performance texts informed by script, production, critical response and context;
- acquire research skills in using secondary and primary materials.

Method of Assessment

Performance - 15 - 20 minutes (50%)

Essay or Portfolio (4000 words) (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. (ed) *The Cambridge Companion to Shakespeare and Popular Culture 2008*

Shaughnessy, R. *The Routledge Guide to William Shakespeare*. Routledge, 2011.

Werner, S., ed. *New Directions in Renaissance Drama and Performance Studies*. Palgrave, 2011.

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	Stevenson Ms S
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 84
Private study hours: 216
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate an understanding and practical knowledge of a range of workshop skills appropriate to the applied theatre form and community &/or educational contexts;
- work within a team to produce a creative workshop programme within community and/or educational settings;
- demonstrate an understanding and knowledge of practice, theory and ethical issues relating to an applied performance context;
- pursue independent research;
- reflect on and critique their own practice.

Method of Assessment

Workshop Project (30%)
Written Document (3000 words) (30%)
Process (20%)
Presentation (20%)

Preliminary Reading

Boal, Augusto (1998) *Legislative Theatre: Using Performance to make Politics*, London: Routledge
Boal, Augusto (1994) *The Rainbow of Desire*, London: Routledge.
Cohen- Cruz J, *Radical Street Performance, an International Anthology*, Routledge 1998
Jackson T, *Learning through Theatre A: New Perspectives on Theatre in Education* (2nd edition) Routledge, 1993
Kershaw B, *The Politics of Performance: Radical Theatre as Cultural Intervention*, Routledge, 1992
Kuppers, P. *Community Performance, An introduction*, Routledge 2007
Kuppers, P & Robertson, G. *The Community Performance Reader*, Routledge 2007
Nicholson, Helen, (2005) *Applied Drama*, Basingstoke: Palgrave MacMillan 2005
Taylor G P, *Applied Theatre: Creating Transformative Encounters in the Community*, Greenwood, 2003

Synopsis *

This module introduces the applied theatre form, and considers the historical and social context in which the form developed. It offers students the opportunity to both understand and apply workshop techniques, planning, facilitation and management of projects within an Applied Theatre context. Practical work is 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: The first introduces and considers the historical development of applied theatre, current debates, 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. The second stage will focus on developing associated practical skills to include project planning, management, workshop and facilitation skills.

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

Contact Hours

Total contact hours: 72
Private study hours: 228
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate knowledge and critical understanding of the fundamental principles of acting techniques as they apply to classical texts;
- demonstrate proficiency in analysing these texts thoroughly for performance self-direction;
- achieved a deepened awareness of classical texts;
- demonstrate 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 also in contemporary works;
- demonstrate vocal awareness, knowledge and expertise;
- deliver specific, direct, active and well-observed text based performances;
- deal with the challenge of balancing the heightened, emotional themes and content of classical plays with contemporary performance expectations;
- demonstrate skills in play analysis and the close reading of plays;
- critically review performance.

Method of Assessment

Monologue Performance (30%)
Written Scene Analysis (2500 words) (30%)
Scene Study Performance (40%)

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.

Synopsis *

The aim of this course is to introduce students to the specific acting challenges presented by the classical texts of Shakespeare 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, the first part focusing on the demands of the verse monologue and its performing challenges, culminating in a solo performance assessment. The second part will explore performance text analysis when working with group scenes and how this analysis can direct the performer. The course will close 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	
2	Canterbury	Spring	I	30 (15)	100% Coursework	Stevenson Ms S

Contact Hours

Total contact hours: 72
Private study hours: 228
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 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

Solo Performance (30%)
Written Assessment (3000 words) (40%)
Group Performance (30%).

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

DRAM3380 Making Performance 1
DRAM3390 Making Performance 2

Synopsis *

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

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

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, 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: Ensemble Devising						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	Mitchell Dr R

Contact Hours

Total contact hours: 72
Private study hours: 228
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Acquire developed knowledge of safe and appropriate ways to work physically and from physical starting points
- Develop creativity and conceptual confidence in using the body and voice and other material elements of staging in performance.
- Study innovative approaches to theatrical composition through physicality, with a particular focus on rhythm, movement, space, sound and the body.
- Produce a portfolio and accompanying visual material that uses information from a variety of theoretical and historical sources to reflect on a personal, creative process.
- Develop further insight into the relationship between training and performance through theoretical research and the practical experience of creating group performances
- Develop 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
- Develop the ability to understand the complexity of the term 'physical theatre' in writing and discussion.

Method of Assessment

Performance (60%)
Written Portfolio (3000 words) (40%)

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

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

Contact Hours

Total contact hours: 72
 Private study hours: 228
 Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate knowledge and critical understanding of the emergence and development of 'site' related performance, key practitioners in the field and their respective creative approaches, theoretical contexts in which the form might be considered.
- Demonstrate techniques and skills in carrying out research and engaging in critical analysis of the 'performance text', interrogating the limits and possibilities of site related work (experientially, and research based).
- Demonstrate a range of practical and creative skills underpinning their own creative approach to site related work.

Method of Assessment

Group Presentation (20%)
 Practical Project (30%)
 Written Submission (2,500 words) (30%)
 Workshop Participation/ Process (20%).

Preliminary Reading

Coult, T. & Kershaw, B. (1983) *Engineers of the Imagination: Welfare State Handbook*, London: Methuen.
 De Certeau, M. (2002) *The Practice of Everyday Life*, Berkeley: University of California Press.
 Fox, J. (2002) *Eyes on Stalks*, London: Methuen.
 Govan, Nicholson, & Normington, (2006) *Making a Performance: Devising histories and Contemporary Practices*, London: Routledge.
 Harvie, J. (2005) *Staging the UK*, Manchester: Manchester University Press.
 Kaprow, A. (1996) *Essays on the Blurring of Art and Life*, Berkeley: University of California Press.
 Kwon, Miwon (2002) *One Place After Another, Site-Specific Art and Locational Identity*, Cambridge, Mass.: MIT Press.
 Kaye, N. (2000) *Site Specific Art: Performance, Place and Documentation*, London.
 Pearson M. & Shanks M. (2001) *Theatre/archaeology: Disciplinary Dialogues*, London: Routledge.
 Pearson, M. (2010) *Site Specific Performance*, Basingstoke: Palgrave MacMillan

Restrictions

This module is not available to short-term students

Synopsis *

This module will introduce students to 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, and the theoretical contexts in which these approaches might be considered.

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DR669 European Theatre Since 1945: From Beckett to Postdramatic Theatre						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate a critical understanding of major contemporary innovations in European playwriting and performance practice of the late twentieth and early twenty-first centuries;
- demonstrate knowledge of key European playwrights and theatre makers and their relationship to experimental theatre traditions;
- demonstrate understanding of cultural, philosophical and historical contexts in which these plays/productions originated;
- demonstrate an understanding of the performance possibilities of a variety of non-realistic approaches to playwriting and theatre-making;
- demonstrate familiarity with aspects of cultural and linguistic translation of non-English theatre texts.

Method of Assessment

Essay 1 (2000 words) (340%)
Essay 2 (3000 words) (540%)
Presentation (20%).

Preliminary Reading

Beckett, Samuel (2006), *The Complete Dramatic Works*. London: Faber & Faber
Bradby, David (1991), *Modern French Drama, 1940-1990*. Cambridge and New York: Cambridge University Press.
Esslin, Martin (2001), *The Theatre of the Absurd*. 3rd ed.. London: Methuen.
Genet, Jean (1997): *The Balcony*. London: Faber & Faber.
Jelinek, Elfriede (2017), *Charges/The Supplicants*. Trans. Gita Honegger. London: Seagull Books.
Müller, Heiner (1984), *Hamletmachine and other texts for the stage*. Trans. Carl Weber. New York: Performing Arts Journal Publications.
Lehmann, Hans-Thies (2006), *Postdramatic Theatre*. Abingdon and New York: Routledge.

Synopsis *

The module will introduce some central developments in non-English language (Continental) European theatre since the Second World War. Students will study new approaches to writing for the theatre, and to staging work, read some landmark plays and debate aesthetic developments in their social, historical and political contexts. The journey will take us from the Theatre of the Absurd (Beckett, Genet), via new forms of Political Theatre in the post-war era (Brecht, Peter Weiss) and new explorations to extend drama to physical and affective means of staging (as in the work of Tadeusz Kantor and Pina Bausch) to eventually arrive at Post-dramatic Theatre (Heiner Müller, Elfriede Jelinek), and contemporary plays that reflect a post-migrational Europe of the twenty-first century (for instance in the works of Jonas Hassen Khemiri and Chokri Ben Chikha).

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DR673		Ancient Greek Theatre				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

DR673 is available as a Wild Module option.

Contact Hours

3 contact hours per week for 12 weeks, 1 x 1 hour lecture and 1 x 2 hour seminar = 36 hours
264 Independent Study Hours

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 Art						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	I	30 (15)	100% Coursework	May Dr S
3	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 48

Private study hours: 252

Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate knowledge and understanding of the relationship between media culture, performance art and theatre;
- evaluate theoretical perspectives regarding the body, the live, and mediated aspects of performance;
- identify histories, forms and traditions of performance in the context of the avant-garde;
- understand the evolution of experimental performance practice such as multimedia theatre and performance art throughout the twentieth century;
- show extensive knowledge of a wide range of contemporary multimedia performance and performance art by studying relevant works of exemplary artists;
- demonstrate creativity with regards to working with the body and technologies in performance art and media art.

Method of Assessment

Group or Individual Performance (50%)

Written Assessment (3000 words) (50%)

Preliminary Reading

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

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

Goldberg, Rosalee (2011) *Performance Art from Futurism to the Present*, London: Thames and Hudson.

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

Klich, Rosemary and Edward Scheer (2012) *Multimedia Performance*, Basingstoke: Palgrave Macmillan

O'Reilly, Sally (2009) *The Body in Contemporary Art*, London: Thames and Hudson.

Pitches, Jonathan and Sita Popit eds. (2011) *Performance Perspectives: A critical introduction*, Basingstoke: Palgrave Macmillan.

Rush, Rush (2005) *New Media in Art*, London: Thames and Hudson

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 multimedia theatre and performance art. Students analyse how time, space and bodies manifest within a diversity of contemporary media art and performance art, and focus is placed on the nature of audience engagement. The module also considers questions concerning the live and mediated aspects of performance, and explores concepts such as 'liveness', 'the body', 'intermediality', 'posthumanism' 'public space' and 'participation'.

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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	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

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

Zarilli, 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	
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	Double Dr O

Contact Hours

Total contact hours: 47
 Private study hours: 253
 Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

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

Method of Assessment

Performance (60%)
 Essay (3000 words) (40%)

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

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

Contact Hours

Total contact hours: 44
Private study hours: 272
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate development and deepening of an appropriate range of practical and creative skills
- Carry out research in order to properly contextualise creative projects
- Document and reflect on practical and creative work

Method of Assessment

Practical Work (70%)
Documentation (3500 words) (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.

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.

Supervision will take place in timetabled teaching slots, in which students involved in several projects will be supervised together. Practical outcomes might take the form of performances, workshops or public interventions.

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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	
2	Canterbury	Spring	H	30 (15)	100% Coursework	May Dr S

Contact Hours

Total contact hours: 48
Private study hours: 252
Total study hours: 300

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.
- 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

Essay (3500 words) (40%)
Group Presentation (40%)
Seminar Diary (2500 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.

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	
1	Canterbury	Spring	I	30 (15)	100% Coursework	Vass-Rhee Dr F

Contact Hours

Total contact hours: 48
Private study hours: 252
Total study hours: 300

Learning Outcomes

On successfully completing the module students will 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;
- demonstrate practical knowledge of musical theatre dance, demonstrated through an appropriate level of movement and vocal skills and stylistic presentation for the periods covered;
- demonstrate knowledge and critical understanding of the legacy of musical theatre dance for current popular dance forms;
- critically analyse musical theatre performance in terms of its representations of gendered, cultural, and historical identities.

Method of Assessment

Performance (40%)
Essay (3000 words) (40%)
Seminar & Workshop Preparation and 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 three 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.

DR685 Theatre and Adaptation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	McNulty Ms M
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 40
Private study hours: 260
Total study hours: 300

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Learning Outcomes

On successfully completing the module students will be able to:

- Assess and compare devising methodologies and aesthetic principles of selected practitioners and/or companies whose work explores adaptation in performance (in written work).
- Apply acquired knowledge of devising methodologies and aesthetic principles of selected practitioners and companies (in practical work).
- Analyse the aesthetic, cultural, political and ethical implications of the adaptation work of both professional practitioners/companies and the students' own practices (in both written and practical work).
- Discuss critical issues encountered in class in relation to adaptation and adaptation studies (in written work) and apply this knowledge in practice (in practical work).
- Engage critically and creatively with a source in order to formulate nuanced 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 (in practical work).
- Plan and manage independent research tasks as a group and individually (in written and practical work)

Method of Assessment

Research essay (2500 words) (40%)

Group performance (no technical support provided) (20 minutes) (20%)

Reflective essay on group project (2500 words) (40%).

Preliminary Reading

Aragai, Mireia, *Books in motion adaptation, intertextuality, authorship* (Amsterdam: Rodopi, 2005)

Babbage, Frances, *Adaptation in Contemporary Theatre: Performing Literature* (London: Bloomsbury Methuen Drama, 2017)

Baines, Roger, Cristina Marinetti and Manuela Perteghella, eds, *Staging and Performing Translation* (Basingstoke: Palgrave, 2011)

Barnette, Jane, *Adapturgy: The Dramaturg's Art and Theatrical Adaptation* (Carbondale: Southern Illinois UP, 2017)

Carlson, Marvin, *The Haunted Stage* (Ann Arbor, MI: University of Michigan Press, 2001)

Carroll, Rachel, ed., *Adaptation in Contemporary Culture: Textual Infidelities* (London: Continuum, 2009)

Cutchins, Dennis, et al., eds, *The Routledge Companion to Adaptation* (London: Routledge, 2018)

Hutcheon, Linda, *A Theory of Adaptation* (London: Routledge, 2006)

Laera, Margherita, *Reaching Athens: Community, Democracy and Other Mythologies in Adaptations of Greek Tragedy* (Oxford: Peter Lang, 2013)

Laera, Margherita, *Theatre and Adaptation: Return, Rewrite, Repeat* (London: Bloomsbury Methuen Drama, 2014)

Leitch, Thomas M, *Film Adaptation and its Discontents* (Baltimore: John Hopkins University Press, 2007)

Massai, Sonia, ed., *World-wide Shakespeares: Local Appropriations in Film and Performance* (London; New York: Routledge, 2005)

O'Toole, Emer, et al, *Ethical Exchanges in Translation, Adaptation and Dramaturgy* (Amsterdam: Rodopi, 2017)

Reilly, Kara, ed., *Contemporary Approaches to Adptation in Theatre* (Basingstoke: Palgrave Macmillan, 2017)

Sharon Friedman, *Feminist Theatrical Revisions of Classic Works: Critical Essays* (Jefferson, N.C.; London: McFarland, 2009).

Sanders, Julie, *Adaptation and Appropriation* (London: Routledge, 2006)

Synopsis *

Recent theatrical productions as diverse in form as experimental performance, new writing, 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 international 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, rewrite and repeat, establishing a dialogue across languages and cultural identities. During lectures, students will study several adaptation projects and strategies, which will form the basis for an essay. During seminars, students will experiment with a source of their choice and produce a simple, tech-light group performance based on this source, for which they need to be able to rehearse in the classroom, without any technical assistance. The presentation of the group performance will be followed by a reflective essay on the chosen source and its afterlife, an analysis of the group's performance, and any other supporting material. 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	

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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DR687 Sex, Gender and Performance: Beyond the Binary						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Brooks Dr H
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 36
Private study hours: 264
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate knowledge and understanding of theories, histories and performances of sex/gender.
- Critically analyse and creatively interrogate the ways in which sex and gender are represented and staged.
- Articulate an understanding of the relationship between theatre, drama and performance of different periods, and the material, cultural and historical contexts of sexuality and gender.
- Analyse performance texts using both theoretical and practical perspectives.
- Produce practical work that explores sex and gender ethically and creatively using appropriate and original stimuli and resources.

Method of Assessment

Individual Research Project (3000 words) (50%)
Company Practical Project (50%)

Preliminary Reading

Aston, E and Harris, G. (2012), *A Good Night Out for the Girls: Popular Feminisms in Contemporary Theatre and Performance*. Basingstoke: Palgrave
Brooks H. (2015), *Actresses Gender and the Eighteenth-Century Stage: Playing Women*. Basingstoke: Palgrave.
Causey, M and Walsh, F (eds) (2013), *Performance, Identity and the Neo-Political Subject*. London: Routledge
Gay, J. Goodman, L (2003), *Languages of Theatre Shaped by Women*, Bristol: Intellect
Gale, M and Stokes J (2007), *The Cambridge Companion to the Actress*, Cambridge: CUP
Mangan, M (2002), *Staging Masculinities*, Basingstoke: Palgrave
Ridout, N (2009) *Theatre & Ethics*, Basingstoke: Palgrave

Synopsis *

This module addresses issues that are central to performance studies and to contemporary social and political debates through its focus on the representation and performance of sex, gender and identity. The module explores these ideas in relation to a diverse range of trans-historical performance examples. Students will explore changing concepts of gender and sexuality and will consider how performance and performers have engaged with these social changes by examining both contemporary and historical case studies. The module explores questions of self, authenticity, performing difference and identities in transition. Students will interrogate performance using a range of theoretical approaches drawn from gender and sexuality studies in dialogue with practical experimentation. Drawing on this knowledge, students will have the opportunity to develop contemporary performance inspired and shaped by the models of practice which they have encountered. Issues of risk and ethics will be core concerns as students develop understanding of how sex, gender and identity can create a performance aesthetic

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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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FI5081		Transgressive Women				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Vaage Dr M

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- describe the historical trajectory of one or several cycle(s) or genre(s) with a transgressive female protagonist and discuss its/their defining features critically
- critically discuss the notions femininity and masculinity, as they relate to features such as power, action, agency, morality and/or violence
- critically reflect on the appeal of transgressive female characters to a male and female audience
- describe and comment upon the forefront of film studies, including the ability to extend their knowledge of this field through independent research.

Method of Assessment

Essay 1 (2500 words) (40%)
Essay 2 (3500 words) (60%)

Preliminary Reading

Dunn, Stephane. "Baad Bitches" and Sexy Supermamas: Black Power Action Films. Urbana and Chicago: University of Illinois Press, 2008.
Henry, Claire. Revisionist Rape-Revenge: Redefining a Film Genre. New York: Palgrave Macmillan, 2014.
Inness, Sherrie A. Action Chicks: New Images of Tough Women in Popular Culture. New York: Palgrave Macmillan, 2004.
Read, Jacinda. The New Avengers: Feminism, Femininity, and the Rape-Revenge Cycle. Manchester: Manchester University Press, 2000.
Schubart, Rikke. Super Bitches and Action Babes. The Female Hero in Popular Cinema, 1970-2006. Jefferson: McFarland, 2007.
Tasker, Yvonne. Working Girls: Gender and Sexuality in Popular Cinema. New York: Routledge, 1998.

Synopsis *

Films in certain genres, such as the Western, action film and martial arts film, are often gendered masculine, their powerful, active and typically violent male protagonists seen as representing masculinity. There is, however, also a long tradition of transgressive female protagonists in "male" genres, and this module investigates such characters. In addition to giving an overview of various types of transgressive female protagonists, the module explores in depth one or a few type(s) of transgressive female protagonist depending on the convenor's research interests. Case studies may include American action film, martial arts film, Blaxploitation/exploitation film, rape-revenge film, Western, crime film/television, film noir and horror in film and television. For example, in the action film the female protagonist's display of power and strength may be seen as masculine, but she is often also portrayed with stereotypically feminine traits such as beauty and a sexy appearance. The female protagonist is thus often perceived as standing between the masculine and the feminine. Among the many questions triggered by transgressive female protagonists, this module might explore whether this character can and should be perceived as feminist or merely as exploitative, and how and why such protagonists may appeal to a female audience in particular.

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FI531		Postwar American Cinema				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	Kamm Dr F

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate knowledge and critical understanding of postwar American cinema through analysis of the debates on a number of basic industrial, aesthetic, social and cultural trends;
- an understanding the relevance of the demise of the studio system and the rise of package-based and independent production;
- show awareness of the impact of new technologies and forms of entertainment such as television and video; the popularity of genres like the blockbuster;
- demonstrate comprehension of the significance of the cinema of specific directors, the rise and impact of aesthetic trends, the social cultural and political context of filmmaking;
- show awareness of historical developments and be able to evaluate their relevance to understanding the transformations of postwar American cinema.

Method of Assessment

Essay 1 (2000 words) (40%)
Essay 2 (3000 words) (60%)

Preliminary Reading

David A. Cook, *Lost Illusions: American Cinema in the Shadow of Watergate & Vietnam 1970-79* (New York: Charles Scribner's Sons, 2000)
Howarth, N. King, & T. Elsaesser (eds.), *The Last Great American Picture Show: New Hollywood Cinema in the 1970s* (Amsterdam: Amsterdam University Press, 2004)
Steve Neale (ed.), *Genre & Contemporary Hollywood* (London: BFI, 2002)
Richard Maltby, *Hollywood Cinema* (Cambridge: Blackwell, 2003)
Peter Stanfield, *The Cool and the Crazy: Pop Fifties Cinema* (New Brunswick: Rutgers University Press, 2015)

Synopsis *

The module will focus on postwar American cinema. The cinema of the period will be placed within the historical, cultural, political and artistic developments taking place around it. Students will be encouraged to explore the generative relationships between cinema and these other phenomena. Topics to be discussed will include (but are not limited to) cinema and the Vietnam War, Watergate, the birth of American performance art, rise in popular culture, the influence of European art cinema, the growth of American independent filmmaking. Films will be chosen from those made inside and on the edges of Hollywood (Independent and avant-garde).

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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	
4	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

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

Method of Assessment

Essay 1 (1000 words) (20%)
Essay 2 (3000 words) (60%)
Group Presentation (20%)

Preliminary Reading

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

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

Contact Hours

Total contact hours: 60
 Private study hours: 240
 Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate a sound knowledge of the history of film production, distribution and exhibition in Britain from its beginnings in 1896 to the present;
- acquire an understanding of these films in their relation to the changing political, historical and cultural climate in twentieth century Britain;
- acquired a critical awareness of the proliferation of literature on the aesthetic and social significance of British cinema;
- acquired 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

Research Essay of 2,000 words - 40%
 Research Essay of 3,000 words - 60%

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.

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 Carol Reed, Humphrey Jennings, Ken Loach, Mike Leigh and Terrence Davies. The films will be approached through multiple frameworks, including consideration of aesthetics (e.g. the question of realism), culture (e.g. gender and class), and history (e.g. questions of empire and modernity). 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 addressed with a particular focus on the urban experience. The cinematic city – London, in particular – will be discussed in relation to issues of memory and historicity.

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FI568 Film and Television Adaptation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Kamm Dr F
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- a systematic knowledge of different forms of adaptation in film and television 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
- an understanding of the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to the study of adaptation in film and television
- the ability to devise a discussion of adaptation through a sustained engagement with key methods of enquiry
- a greater understanding of the interplay between aesthetic choices and technological innovation deployed in adaptation through their research into relevant scholarly literature

Method of Assessment

Essay 1 (3000 words) (40%)
Essay 2 (4000 words) (60%)

Preliminary Reading

Cardwell, Sarah, *Adaptation Revisited: Television and the Classic Novel*, Manchester, 2002
Giddings, Robert & Erica Sheen, *The Classic Novel: From Page to Screen*, Manchester, 2000
McFarlane, Brian, *Novel to Film*, Clarendon Press, 1996
Naremore, James (ed.), *Film Adaptation*, Athlone Press, 2000

Pre-requisites

FILM3130 Film Style
FILM3150 Film Theory or FILM3160 Film Histories

Synopsis *

A huge number of films and television programmes are adapted from other sources, and adaptation frequently arouses powerful responses from viewers and critics. This course explores the phenomenon of screen adaptations. There will be an emphasis on adaptations of literature to film and television, but the course also covers adaptations from theatre and other media. Students will watch a variety of film and television adaptations taken from classic novels, short stories, plays, modern novels and other sources, and in many cases we will also discuss the sources themselves. Therefore this course will appeal to students with eclectic interests, particularly those who enjoy literature, film and television. This course will provide an overview of adaptation studies, by addressing the particular questions that relate to adaptation, considering different approaches to the subject and debating the most contentious questions in the field. It will also open up discussion about the specificity and aesthetics of film and television as they are compared with other media. Students will investigate the connections and differences between distinct media, focusing on key features such as the manipulation of time and space, characterisation, point of view, style, voice, interpretation and evaluation. The course will also give them the chance to explore how film and television deal with 'literary' devices such as syntax, allusion, metaphor and tense. Students will thus be exploring aspects of filmic and televisual representation that are ordinarily overlooked in the mainstream of film studies, enhancing our understanding of those media. Within the remit of the course, there will be opportunities for students to develop their own interests within the subject area, and to address new questions and problems in the field.

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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 Prof A
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate 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
- understand the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to understanding the impact of digital media on both moving image making and the ways in which an audience engages with moving images
- 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
- demonstrate a greater understanding of the interplay between aesthetic choices and technological innovation through their research into of relevant scholarly literature.

Method of Assessment

Assignment (2500 words) (40%)
Essay (3500 words) (60%)

Preliminary Reading

Balcerzak, S. and Sperb, J. (2009) *Cinephilia in the Age of digital Reproduction Volume 1: Film, Pleasure and Digital Culture*. New York: Colombia University Press.
Balcerzak, S. and Sperb, J. (2012) *Cinephilia in the Age of digital Reproduction Volume 2: Film, Pleasure and Digital Culture*. New York: Colombia University Press.
Bolter, J.D. and Grusin, R. (1999) *Remediation: Understanding New Media* Cambridge, Massachusetts: The MIT Press.
Creeber, G. and Royston, M. (2009) *Digital Cultures* McGraw-Hill Open University Press.
Gray, J. (2009) *Show Sold Separately*. New York: New York University Press.
Jenkins, H. (2006) *Convergence Culture: Where Old and New Media Collide*. Cambridge, Massachusetts: The MIT Press.
McClellan, S. T. (2007) *Digital Storytelling: the narrative power of digital effects in film*. Cambridge, Massachusetts: The MIT Press.
Purse, L. (2011) *Contemporary Action Cinema*. Edinburgh: Edinburgh University Press.
Rombes, N. (2009) *Cinema in the Digital Age*. London: Wallflower4.

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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FI570 Pulp Film: the Avant-garde and Popular Cinema						
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	

Contact Hours

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

Learning Outcomes

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

- A detailed knowledge of key questions, concepts and critical debates around film as both a popular medium and artistically valued object of study.
- Understanding of the different modes of analysis made possible by key methods of enquiry that are concerned with the study of popular culture and avant garde art movements
- The ability to devise a discussion of cinema and cultural capital through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches
- Students will have a systematic understanding of the complexities involved in studying the often contradictory status of film as art form and commodified culture.

Method of Assessment

100% Coursework;
 Assignment: 2500 words (40%)
 Essay: 3500 words (60%)

Preliminary Reading

Peter Stanfield, *Maximum Movies – Pulp Fictions: Film Culture and the Worlds of Samuel Fuller, Mickey Spillane and Jim Thompson* (Rutgers University Press, 2011)

Robin Walz, *Pulp Surrealism: Insolent Popular Culture in Early Twentieth-Century Paris* (Berkeley: University of California Press, 2000)

Greg Taylor, *Artists in the Audience: Cults, Camp, and American Film Criticism* (Princeton, NJ: Princeton University Press, 1999)

Manny Farber, *Negative Space* (New York: DaCapo, 1998).

Parker Tyler, *Magic & Myth of the Movies* (London: Secker & Warburg, 1971)

Colin McCabe (ed.), *High Theory/Low Culture: Analysing Popular Television and Film* (London: Palgrave Macmillan, 1986).

Synopsis *

This module examines the creative critical turn made by artists and theorists when engaging with mass culture's quotidian productions. It examines such iterations of this turn as found in the surrealist's play with the violent poetics of arch-criminal mastermind Fantômas and the oneirism of film noir; the Nouvelle Vague's validation of American hard-boiled fiction and crime films, particularly *Kiss Me Deadly*; Fritz Lang's pulp fantasies of criminal conspiracies in his *Dr. Mabuse* series; abstract painter and film critic Manny Farber's theory of termite art and the art brut style of Samuel Fuller; and film critic Parker Tyler's configuration of a camp aesthetic. These are all versions of the modernist intervention into the world of commodified culture – transformations of mass cultural artefacts into art through critique.

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FI573		Animated Worlds				
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	Wood Prof A

Contact Hours

Total contact hours: 50
Private study hours: 250
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Have a systematic knowledge of different kinds of animation in a world context, based on a study of animation shorts and features;
- 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;
- Devise a discussion of animation through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches;
- 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

Assignment (2500 words) (40%)
Essay (3500 words) (60%)

Preliminary Reading

Crafton, Donald, *Shadow of a Mouse: Performance, Belief, and World-Making in Animation* (Berkeley: University of California Press) 2012
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.
Telotte, J.P. *The Mouse Machine: Disney and Technology* (Illinois: University of Illinois Press, 2008)
Wells, Paul, *Animation and America* (Edinburgh: Edinburgh University Press, 2002).

Pre-requisites

FILM3130 Film Style
FILM3150 Film Theory or FILM3160 Film Histories

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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FI577 Cognition and Emotion						
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	Smith Prof M (SoA)
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
 Private study hours: 240
 Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate a firm grasp of a particular contemporary approach to film, usually labelled 'cognitive film theory'.
- Place this developing body of theory in historical context – both within film studies narrowly, but also within wider developments in psychology and the philosophy of mind since the second half of the 20th century.
- Demonstrate a familiarity with the precursors of the cognitive approach, including Hugo Munsterberg, Rudolf Arnheim, and the Russian Formalists.
- Understand the deep principles of the approach as these are drawn from the broader tradition of cognitive theory, beginning with the linguistic theory of Noam Chomsky.
- Trace the evolution of the cognitive tradition, towards a greater emphasis on embodiment, emotion, evolution and neuroscience, and the impact of these developments on cognitive film theory.
- Demonstrate an understanding of the debates between advocates of cognitivism and exponents of other approaches to the study of film.

Method of Assessment

Essay 1 (2000 words) (30%)
 Essay 2 (3000 words) (40%)
 Seminar Presentation (1000 words) (20%)
 Seminar Participation (10%)

Preliminary Reading

Bordwell, David. 1987. *Narration in the Fiction Film*. London: Routledge.
 Currie, Greg. 2008. *Image and Mind: Film, Philosophy and Cognitive Science*. Cambridge: Cambridge University Press.
 Dissanayake, Ellen. 1995. *Homo Aestheticus: Where Art Comes From and Why*. Seattle: University of Washington Press.
 Plantinga, Carl and Greg M. Smith, 1999. *Passionate Views: Film, Cognition and Emotion*. Baltimore, MD: Johns Hopkins Press.
 Robinson, Jennifer. 2007. *Deeper Than Reason: Emotion and its Role in Literature, Music, and Art*. Oxford: Clarendon Press.

Pre-requisites

FILM3130 Film Style
 FILM3150 Film Theory or FILM3160 Film Histories

Synopsis *

This module explores the contribution made to the study of film, and related artforms such as still photography, music and multimedia, by the cluster of disciplines commonly put under the umbrella of 'cognitive theory.' Cognitive theory emerged in the 1950s with the groundbreaking linguistic research of Noam Chomsky, who demonstrated that linguistic competence depended on innate mental capacities, and that certain universal grammatical norms underlie and unify the variety of languages. Since then, research on a wide variety of aspects of human cognition has been undertaken, taking its cue from Chomsky – on emotion, visual and aural perception, metaphor, and narrative understanding, among many other areas. And since the 1980s, a distinct approach within film studies – cognitive film theory – has emerged, which sets the study of film within this context. The module examines the way in which cognitive film theorists have taken up and developed ideas from the wider tradition of cognitive research, and the debates and controversies that have subsequently arisen between cognitive film theorists and exponents of other approaches to film.

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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	
1	Canterbury	Spring	H	30 (15)	100% Coursework	Newton Mr J

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

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

Essay (2500 words) (40%)
Essay (3500 words) (60%)

Preliminary Reading

Stanley Corkin, *Starring New York: Filming the Grime and the Glamour of the Long 1970s* (Oxford: Oxford University Press, 2011)
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
Sanders J. (2001), *Celluloid Skyline: New York and the Movies*, London: Bloomsbury
Shiel M., and Fitzmaurice T., eds, (1997) *Screening the City*, London: Routledge
Peter Stanfield, 'Going Underground with Manny Farber & Jonas Mekas' Daniel Biltereyst, Richard Maltby, & Philippe Meers (eds.), *Explorations in New Cinema History: Approaches and Case Studies* (Cambridge: Blackwell, 2011)

Pre-requisites

FILM3130 Film Style
FILM3150 Film Theory or FILM3160 Film Histories

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

Contact Hours

Total contact hours: 50
Private study hours: 250
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

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

Method of Assessment

Essay 1 (2000 words) (40%)
Essay 2 (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).
Willemsen, Paul, and Valentina Vitalli, eds. *Theorising National Cinema* (London: BFI, 2006).
Williams, Alan, ed. *Film and Nationalism* (New Brunswick, NJ: Rutgers, 2002).

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	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 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);
- 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;
- 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;
- 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

Essay 1 (2500 words) (40%)
Essay 2 (3500 words) (50%)
Seminar Participation (10%)

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

FILM3130 Film Style
FILM3150 Film Theory or FILM3160 Film Histories

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	
1	Canterbury	Spring	H	30 (15)	100% Coursework	Sayad Dr C

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 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;
- Understand the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to understanding the impact of film criticism on both moving image making and the ways in which an audience engages with moving images;
- 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;
- Understand the interplay between film criticism and film culture through their research into relevant scholarly literature.

Method of Assessment

Dossier of Capsule Reviews (2000 words) (50%)
Dossier of Longer Critical Pieces (4000 words) (50%)

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.
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

FILM3130 Film Style
FILM3150 Film Theory or FILM3160 Film Histories

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 Filmmaking: Documentary						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

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, Michael ed. (1993), *Theorising Documentary*, Routledge, 1993

Renov, M. (2004) *Michael, The Subject of Documentary*, University of Minnesota Press, 2004

Pre-requisites

Stage 1 compulsory modules. Introduction to Filmmaking (FI308 or FI309)

Restrictions

Only available to Single Honours Film students who have completed FI308 or FI309.

Not available to students on a short-term programme of study .

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	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Frey Dr M
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact hours: 60
Total study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate systematic knowledge of contemporary international extreme cinema and how extreme cinema has developed historically as well as coherently articulate their understanding of the relationships between these developments
- demonstrate understanding of how critical discourse analysis (CDA) of various sectors of film culture contributes to an understanding of the impact of extreme cinema on both moving image making and the ways in which an audiences appreciate such films
- 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
- understand the interplay between aesthetic choices, business decisions and taste cultures through their research into/of relevant scholarly literature.

Method of Assessment

20%: group presentation.
30%: Essay 1 (1500 words).
50%: Essay 2 (3500 words).

Preliminary Reading

Frey, M. (2016) *Extreme Cinema: The Transgressive Rhetoric of Today's Art Film Culture*. New Brunswick, NJ: Rutgers University Press.
Hawkins, J. (2000) *Cutting Edge: Art-Horror and the Horrific Avant-Garde*. Minneapolis: University of Minnesota Press.
Staiger, J. (2000) *Perverse Spectators: The Practice of Film Reception*. New York: New York University Press.
Williams, L. (1989) *Hard Core: Power, Pleasure, and the "Frenzy of the Visible."* Berkeley: University of California Press.

Synopsis *

This course probes film cultural issues surrounding 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 and critical discourses, marketing, audience and reception studies and censorship.

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FI590 Filmmaking: Improvisation for Screen						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

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	Cinquegrani Mr M
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate a knowledge and critical understanding of the questions, theories and controversies that have informed critical and theoretical debates on film authorship.
- 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.
- Demonstrate an ability to undertake detailed consideration of what film directing is, as an artistic and cultural practice, in given historical and industry contexts.---
- 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

Essay 1 (2000 words) (40%)
Essay 2 (3000 words) (60%)

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

None

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	
1	Canterbury	Spring	I	30 (15)	100% Coursework	Sayad Dr C

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Explore the narrative and stylistic characteristics of the genre in question;
- Critically analyse 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/or cognitive approaches to the study of film;
- Understand 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;
- Understand the genre in relation to the modes of production, distribution and exhibition of the relevant film industry;
- Meditate on the tensions between uniqueness and repetition, artistic and commercial, artisanal and industrial, mainstream and marginal, classical and modern.

Method of Assessment

Essay 1 (2000 words) (40%)
Essay 2 (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.

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 traditionally employed methods to study the genre in question (for example, psychoanalytical, postmodern or cognitive theory). 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, but are not restricted to, gender politics, representations of sexuality, political commentary, allegory.

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FI602		Documentary Cinema				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	Cinquegrani Mr M

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate a knowledge and critical understanding of the questions, theories and controversies that have informed critical debates on Documentary Film in relation to fiction film and other forms of non-fiction film;
- demonstrate a historical understanding of the development of documentary film forms and its relation to different modes and sites of exhibition;
- acquire an acquaintance with the technical and stylistic resources deployed by documentary films;
- acquire an awareness of the significant methods of enquiry and able to evaluate their relevance to analysing form and meaning in documentary films.

Method of Assessment

Essay 1 (2000 words) (35%)
Essay 2 (3000 words) (45%)
Seminar Participation (20%)

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.

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

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

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

Method of Assessment

Essay 1 (1500 words) (30%)
Essay 2 (3500 words) (60%)
Seminar Participation (10%)

Preliminary Reading

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

Pre-requisites

FILM3130 Film Style
FILM3150 Film Theory or FILM3160 Film Histories

Synopsis <span style =

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

Contact hours: 50
Private Study Hours: 250
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Build on existing awareness of the array of aesthetic possibilities beyond those evident in mainstream narrative cinema.
- Consolidate notions and historical traditions of modernism and the avant-garde.
- Have an overview of the historical avant-garde movements, in film and related arts.
- Critically assess the contemporary state of the avant-garde, including the arguments associated with the notion of 'postmodernism'.
- Appreciate the diversity of aesthetic possibilities within film, beyond the constraints of commercial narrative filmmaking.
- Build on their existing knowledge of various filmmaking movements, in both Europe and America, which have been described as 'avant-garde'.

Method of Assessment

ESSAY (40%) - 2000 word essay
ESSAY (50%) - 3000 word essay
SEMINAR PARTICIPATION (10 %)

Preliminary Reading

Required:

A. L. Rees, *A History of Experimental Film and Video* (Basingstoke: Palgrave Macmillan, 2011)

Recommended:

Malcolm Le Grice, *Abstract Film and Beyond* (Cambridge, Massachusetts: MIT Press, 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).

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 Twentieth Century; 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

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate knowledge and critical understanding of the different forms of storytelling and narrative in cinema;
- demonstrate knowledge of and complex understanding of the use of key theoretical approaches to the analysis of narrative forms;
- understand how images and sounds in film are organised in time and space as narrative forms;
- critically deploy different accounts of narrative and narration and their relation to the non-narrative.

Method of Assessment

Essay 1 (2000 words) (35%)
Essay 2 (3000 words) (45%)
Seminar presentation plus student-led discussion (20%)

Preliminary Reading

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
Bordwell, D. (1985) *Narration and the Fiction Film*, London: Methuen
Wilson, G. (1986) *Narration in Light: Studies in Cinematic Point of View*, Baltimore: Johns Hopkins University
Kozloff, S. (1988), *Invisible Storytellers Voiceover Narration in American Fiction Film*, Berkeley: University of California Press
Horton, A. (1999), *Writing the Character-Centered Screenplay*, Berkeley: University of California Press

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	Autumn	H	30 (15)	100% Coursework	
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		British Cinema				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	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.

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FI618		Screenwriting				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	Davis Mr J

Contact Hours

Total contact hours: 33
Private study hours: 267
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 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.
- Have an ability to apply historical, theoretical and aesthetic approaches to a range of different examples of screenwriting of which a critical understanding will enhance their overall capacity for theoretical analysis of films.
- 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.
- Develop a structured understanding of the development process.
- Demonstrate an ability to devise a short film script based on a sustained engagement with key processes, practices and theoretical insight.
- Develop the capacity to engage in productive critical reflection on the screenwriting process with other class members in group situations.

Method of Assessment

Screenplay (50%)
Essay (2000 words) (30%)
Research File (20%)

Preliminary Reading

Aronson, Linda (2000). 21st Century Screenplay. Sydney: Allen & Unwin.
Dancyger, Ken, and Cooper, Patricia (2005). Writing the Short Film. 2nd ed. Burlington, MA: Focal Press.
Horton, Andrew (1994). Writing the Character-Centered Screenplay. Berkeley: University of California Press..
McKee, Robert (1997). Story. New York: Focal Press.
Parker, Phillip (1998). The Art and Science of Screenwriting, Bristol: Intellect.

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 students 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	
1	Canterbury	Spring	H	30 (15)	100% Coursework	Declercq Dr D

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 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;
- describe the historical trajectory of a specific type of television series and discuss its defining features critically;
- 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';
- 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;
- 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

Essay 1 (2500 words) (40%)
Essay 2 (3500 words) (60%)

Preliminary Reading

Dunleavy, Trisha. *Television Drama. Form, Agency, Innovation*. New York: Palgrave Macmillan, 2009
Mittell, Jason. *Complex TV: The Poetics of Contemporary Television Storytelling*. New York: New York University Press, 2015
Nelson, Robin. *State of Play. Contemporary "High-End" TV Drama*. Manchester: Manchester University Press, 2007
Newman, Michael Z. and Elana Levine, *Legitimizing Television. Media Convergence and Cultural Status*. New York: Routledge, 2012
Polan, Dana. *The Sopranos*. Durham: Duke University Press, 2009
Thompson, Robert. *Television's Second Golden Age. From Hill Street Blues to ER*. Syracuse: Syracuse University Press, 1996

Pre-requisites

FILM3130 Film Style
FILM3150 Film Theory or FILM3160 Film Histories

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.

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

Contact Hours

Contact hours = 60 hours

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

Portfolio Assignment (4 x 500-700 word critical reflections/responses. All items in the portfolio are equally weighted.) – (40%)

Pitch (1 x 500-700 words) – (15%)

Research Essay (3500 words) – (45%)

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

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	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	Jackson Mr L

Contact Hours

Total contact hours: 36
Private study hours: 264
Total study 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

Creative Portfolio (65%)
Essay (2500 words) (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

FILM3130 Film Style
FILM3150 Film Theory or FILM3160 Film Histories
FILM3080/FILM3090 Introduction to Filmmaking

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

Contact Hours

This module will be taught by means of 1-hour lectures and 2-hour seminars/workshops for ten weeks, accompanied by weekly screenings.

Lectures and seminars: 30 hours

Independent Study: 270 hours

Total Study: 300 hours

Learning Outcomes

On successfully completing the module students will be able to:

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

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

1. Present work to an audience for comment and critique;
2. Work in flexible, creative and independent ways, showing self-discipline and time management skills;
3. Critically reflect upon their own work as well as the work of others;
4. Communicate effectively and appropriately orally, in writing and other media;
5. Demonstrate skills and knowledge of aesthetic judgement.

Method of Assessment

This module is assessed by 100% coursework.

- 1) Film and video exercises. 70%. Students will work in small groups to create three short videos. These will be weighted as follows: 20% for the first exercise, 20% for the second exercise, 30% for the third exercise. For each exercise, peer assessment will be used to adjust group marks by +/- 5%, resulting in an individual mark for each student.
- 2) Essay. 30%. A 2,500-3,000 word essay on a topic related to online film and video.

Preliminary Reading

Snickars, Pelle and Patrick Vondrey (2009), *The YouTube Reader*. National Library of Sweden.

Lovnik, Geert and Rachel Somers Miles (2011), *Video Vortex Reader II: Moving Images Beyond YouTube*. Institute of Network Cultures

Goggin, Gerard and Larissa Hjorth eds. (2014), *The Routledge Companion to Mobile Media*. NY: Routledge.

Vernalis, Carol, Amy Herzog, and John Richardson (2013), *The Oxford Handbook of Sound and Image in Digital Media*. Oxford University Press.

Pre-requisites

Stage 1 compulsory film modules

Restrictions

Not available to students on a short-term programme of study

Synopsis *

The proliferation of mobile devices and the rise of online video have had a transformative effect on how moving images are generated and experienced. The ease with which we can now create and share video has impacted on how films are made, by whom, on how they are distributed, and even on what film itself is. This module explores some of the many new forms of 'filmmaking' that have appeared as a result of this technological and cultural change, and encourages students to engage with these forms critically and creatively. Areas of focus may include vlogs, mashups, video essays, music promos, interactive videos, travelogues, short fiction and other forms of film and video aimed primarily at online distribution via platforms such as YouTube and Vimeo. Students will create short works in one or more of these forms, and have the opportunity to harness the potential of mobile devices and social media for artistic ends. Practical work will be contextualised by an essay that situates students' video exercises within the broader context of digital technologies and online culture.

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FI628		Film Editing				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Misek Dr R
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact hours: 30

Private Study hours: 270

Total Study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Produce practical work that demonstrates understanding of and insight into theoretical and conceptual issues raised in previous undergraduate film modules (both practice and non-practice based).
2. Make proficient use of post-production technologies including for example Adobe Premiere, in order to edit, sound mix, add graphics to, and colour correct pre-existing video footage.
3. Create effective narrative and non-narrative structures through editing pre-existing footage.
4. Identify and critique a range of film-making techniques associated with editing, including the shaping of narrative, the creation of meaning, and the generation of emotional affects.
5. Use video-making and editing as research methodologies for interrogating film form.

Method of Assessment

AV essay OR 2,500 word essay (30%)

Editing portfolio:

Original Video Project (30%)

Weekly written assignments (40%)

Pre-requisites

Prerequisite for Film Single Honour students: Stage 1 core modules, FI308/9

Restrictions

Available only to Single Honours Film students who have completed FI308 or FI309.

Synopsis *

This module explores the role of editing as a core element of the film-making process, through a combination of creative exercises and close film analysis. Through hands-on work, students will explore how combining images can fulfil a wide variety of functions including shaping story, guiding point of view, creating emotional affect and aesthetic effects, and generating meaning. As well as focusing specifically on the work carried out by the film/video editor, the module also engages with 'editing' as an approach to shaping raw material that extends across all aspects of film production: from screenwriting, through directing, to post-production. The module will situate this focus within the broader context of 'montage' and 'collage' as principles that extend across diverse art forms including painting, sculpture, photography, literature, music, and digital media. A series of practical exercises will be contextualised through lectures focusing on the editing choices made in a variety of fiction, documentary, experimental, found footage, and/or interactive films. These exercises will provide students with an opportunity to engage creatively with, and reflect critically on, pre-existing moving images in a range of applications from traditional continuity editing, through documentary 'storytelling', to experimental montage.

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FI629		Working with Actors				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Wollen Mr W

Contact Hours

Total contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate an understanding of some key current and historical approaches to working with actors in recorded media;
- demonstrate a deepened theoretical and practical understanding of the casting industry, including an understanding of the ethical and political issues surrounding casting;
- demonstrate an understanding of mainstream professional acting practice, and an introduction to some key practitioners in the interlinking fields of acting and directing which may include, but are not limited to Stanislavski, Meisner, Mamet, Leigh, Yates, Mendes, Cassavetes;
- demonstrate an understanding of the role of director in working with actors in film;
- demonstrate a deepened awareness of industry law and contracts;
- demonstrate a knowledge and understanding of the practice and ethics of working with non-actors in featured roles;
- demonstrate an understanding of industry expectations surrounding pay and working conditions for performers;
- demonstrate a practical understanding of how to create and distribute a casting brief from a script, and how to run casting sessions;
- demonstrate a practical understanding of directing actors on film;
- demonstrate the foundation of an ability to articulate, in technical terms, their own experience of directing, and the experience of observing actors at work.

Method of Assessment

Essay (2500 words) (35%)
Casting Brief (30%)
Practical Assessment (35%)

Preliminary Reading

Catliff, S. & Granville, J. *The Casting Handbook*. Abingdon and New York: Routledge
Churcher, M. (2003) *Acting for Film: truth 24 times a second*. London: Virgin Books
Ewin, S. & Ewin, E. (2007) *Typecasting: On the Arts and Sciences of Human Inequality*. New York: Seven Stories Press
Mamet, D. 1991. *On Directing Film*. New York; London: Viking
Merlin, B. (2014) *The Complete Stanislavsky Toolkit (revised ed.)*. London: Nick Hern Books
Weston, J. 1996. *Directing actors: creating memorable performances for film and television*. Studio City, California: M. Wiese Productions
Warner, K. J. 2015. *The Cultural Politics of Colorblind TV Casting*. Abingdon and New York: Routledge

Synopsis *

This module provides an introduction to some key current industry practice surrounding working with actors. Students will explore the practice and ethics of the casting, as well as examining current UK and US industry trends and debates. The module also explores the role and expectations of the professional actor working in film. By practical and theoretical exploration of mainstream acting methodologies, and practitioners such as Stanislavski, Mamet and Meisner, students will develop practical skills and vocabularies for engaging productively with actors on shoots and in rehearsal. The module will also examine the practice of working with non-actors as performers, and scrutinise some more unconventional working methods espoused by directors who may include, but are not limited to, Mike Leigh, John Cassavetes, Ken Loach, Roberto Rossellini etc.

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FI630		Documentary Filmmaking				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Misek Dr R
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Contact hours = 33

Private study hours = 267

Total number of learning hours = 300

Learning Outcomes

On successfully completing the module students will be able to:

- 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.
- Apply techniques for producing audio-visual documentary, in relation to critical debates around representing reality, ethics, performance, authorship, narrative, truth.
- Identify, create and critique a range of technical, formal and narrative practices through which documentary is negotiated
- 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

20% Proposal

50% Creative Portfolio

30% Critical Analysis (2,000 words)

Preliminary Reading

Bernard Curran, S. (2004) *Documentary Storytelling For Video and Filmmakers*, Focal Press

Bruzzi, S. (2000) *New Documentary: A Critical Introduction*, Routledge

Rabiger, M. (1992) *Directing the Documentary*, Focal Press

Renov, M. (1993) *Theorising Documentary*, Routledge

Renov, M. (2004) *The Subject of Documentary*, University of Minnesota Press

Pre-requisites

FILM3080/90 (FI308/9) Introduction to Filmmaking

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 FILM3080/90 Introduction to Filmmaking), 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.

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FI631 Genre Filmmaking						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Jackson Mr L
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Contact hours = 55
 Private Study Hours = 245
 Total 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 genre knowledge and from previous UG film practice modules.
- Produce work showing competence in the operational skills of moving image and sound production.
- Initiate, develop and realise distinctive and creative work within genre-related forms of writing and in moving images and sound 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

Creative Portfolio: 65%
 Essay (2,500 words): 35%

Preliminary Reading

Clover, C.J. (1992) *Men, Women and Chainsaws*, Princeton University Press
 Dyer, R. (2002) *Only Entertainment*, Revised Edition, Taylor & Francis
 Gledhill, C. (ed) (1987) *Home is Where the Heart Is: Studies in Melodrama and the Woman's Film*, BFI Publishing
 Grant, B.K. (ed) (2004) *Planks of Reason: Essays on the Horror Film*, Scarecrow Press
 Kitses, J. (2007) *Horizons West: The Western from John Ford to Clint Eastwood*, BFI Palgrave
 Neale, S. (2000), *Genre and Hollywood*, Psychology Press

Pre-requisites

FILM3080/90 (FI308/9) Introduction to Filmmaking

Synopsis */

The key themes of this module are contextualising the work of students by gaining a historical overview of genre filmmaking, and guiding students towards making a short film within the parameters of a chosen genre(s). From seminars and a series of instruction sessions in camera, sound and editing, students will develop, shoot and edit in groups an original short fiction film idea in a genre chosen from or combining, but not exclusive to, the following: crime, musical, horror, melodrama, western, science fiction, road movie, romantic comedy. This idea will be brought to fruition in a series of seminars designed to develop students' creative potential, alongside screenings of relevant genre films. Secondly, students will be asked to write an essay in which they analyse a feature film in a chosen genre and relate it to their own project idea.

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FI632		TV: From Soap Operas to Sitcoms				
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	Brydon Dr L

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate knowledge and critical understanding of the various historical, institutional and cultural contexts that inform television programming.
- Demonstrate knowledge of and critical understanding of the key theoretical approaches to the analysis of television.
- Analyse a range of television texts, taking consideration of issues of format, genre and audience.
- Demonstrate a critical understanding of how television can be positioned amongst other audio-visual media.

Method of Assessment

Seminar Presentation (20%)
Essay 1 (2000 words) (35%)
Essay 2 (3000 words) (45%).

Preliminary Reading

Allen R., ed., (1995) *To be continued--: soap operas around the world*. London and New York: Routledge
Bignell J., (2013) *An introduction to television studies*. 3rd edition. London & New York: Routledge.
Bignell J. and Fickers A., (2008) *European television history*. Oxford: Blackwell.
Cooke L., (2015) *British television drama*. 2nd edition. London: Palgrave/BFI
Hill A., (2005), *Reality TV*. London and New York: Routledge
Holmes, S. and Jermyn D. eds, (2004) *Understanding reality TV*. London and New York: Routledge
Thompson E. and Mittell J., eds, (2013) *How to Watch Television* New York: New York University Press

Synopsis *

Television is the most pervasive media form in daily life. In this introductory module students will look at the various historical, institutional and cultural factors that influence television production and programming. The module will examine a range of formats and genres (such as soap operas, sitcoms and 'reality TV') and students will gain critical understanding of the theoretical frameworks developed for their study. In addition, questions of target audiences (for example, children's programmes) and key debates (such as the role of a public service broadcaster) will be addressed.

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HA5001		Curating Art History				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	American University, Rome	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Henry Prof T
1	Canterbury	Spring	I	30 (15)	100% Coursework	
1	Paris	Autumn	I	30 (15)	100% Coursework	

Availability

This is the level 5 version of the module.

Contact Hours

Total Contact Hours: 40
Private Study Hours: 260
Total Study Hours: 300

Learning Outcomes

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

- demonstrate knowledge and critical understanding of the practice of a range of artists (in and across different media)
- demonstrate knowledge and critical understanding of a range of conceptual and theoretical issues raised by the practice of curating
- demonstrate knowledge and critical understanding of a range of practical and logistical issues raised by the practice of curating
- demonstrate knowledge and critical understanding of the process of devising, developing and putting on an exhibition
- demonstrate knowledge and critical understanding of the phenomenon of the art exhibition as a multi-platform media event

Method of Assessment

Critical Portfolio (3000-4000 words) (60%)
Essay (2500 words) (40%)

Preliminary Reading

Altschuler, B. (2013) *Biennials and Beyond – Exhibitions That Made Art History 1962-2002*, London and New York: Phaidon Press
Obrist, H. U. (2015) *Ways of Curating*, London: Penguin
O'Neill, P. (2012) *The Culture of Curating and The Curating of Culture(s)*, Cambridge, Mass. and London: MIT Press
Steeds, L (2014) *Exhibition*, London: Whitechapel Gallery & MIT Press

Synopsis *

This is a module built around a current academically rigorous exhibition (i.e. an exhibition running at the same time as the module). Through studying and assessing an exhibition, students will learn about a varied range of issues involved in curating art history from the logistical to the conceptual. Some of these issues are generic to the challenge of curating, others are specific to the piece of curation which is being studied (and which will vary year to year). In addition, the course will examine the exhibitions as a multi-platform media event with its own digital dimension, which may generate press or media coverage, and involve other forms of interaction with its audience.

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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	
1	Canterbury	Autumn	H	30 (15)	70% Exam, 30% Coursework	
1	Canterbury	Autumn	H	30 (15)	80% Exam, 20% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

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

- analyse 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;
- 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;
- explore 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;
- analyse 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.
- demonstrate 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

Critical Diary (2000 words) (10%)
Group Presentation (individual contribution 10 minutes)(40%)
Essay (3000 words) (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).

Synopsis *

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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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	
1	Canterbury	Spring	I	30 (15)	100% 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		Modern Russian Art				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	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. 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 <span style =

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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HA573 Print Collecting and Curating						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 48
Private study hours: 252
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- identify and evaluate different types of prints in terms of technique (engraving, etching, mezzotint, mixed medium etc.), subject and engraver;
- acquire the discipline of object-based research and description essential for the process of cataloguing (a development from learning outcome 8.1 above). This process also involves developing a sense of how the market value of collectable items relates to their historic and aesthetic value;
- acquire a good knowledge of the history of printmaking and be able to relate this to the history of other visual arts, as well as to broader themes of cultural history;
- acquire, through practical and responsible involvement in developing a departmental collection, a good understanding of the nature and history of collecting as an art historical practice;
- design and budget for an exhibition bid;
- structure and arrange a collection of objects, together with the critical information relating to those objects in a clear and useful way (e.g. the basic skills of archival practice).

Method of Assessment

Exhibition Bid (2500 – 4000 words) (30%)
Log Book (4000 – 6000 words) (40%)
Exhibition (20%)
Project Performance (10%)

Preliminary Reading

Gascoigne, B. (1986), *How to Identify Prints*, London: Thames and Hudson.
Griffiths, A. (1996) *Prints and Printmaking. An introduction to the history and techniques*, London: British Museum.
Hyatt Mayor, A. (1971) *Prints & People: a social history of printed pictures*, New York: Metropolitan Museum.
Lambert, S. (2001) *Prints. Art and Techniques*, London: Victoria and Albert Museum.

Synopsis *

The module provides a practice-based approach to art history to complement the academic approach of other modules in the History of Art programmes. By focusing on prints it will aim to provide students with an "apprenticeship" in two practical areas of art history, namely collecting and curating. The module will involve students in the full cycle of these two interrelated processes: from identifying and acquiring a print, to cataloguing and curating it, to making sense of it to a wider public by placing it in the context of a themed exhibition. In the first assessment task each student will submit an "exhibition bid" proposing an idea for an exhibition based on the existing collection and suggesting new acquisitions (and possibly loans) to realise the idea. The concepts for exhibitions could derive from the subject matter or techniques of prints in the collection, or they could involve focussing on a particular artist or period. The best conceived bid will then be adopted by the group who will work collectively to put on the exhibition. At this stage students will visit dealers and auction houses and carry out object-based research in order to secure new acquisitions. A study diary will be kept by each student to record this process and will be submitted at the end of the module as part of the overall assessment. As prints are acquired they will be catalogued to a professional standard format and these entries will form the basis of a catalogue to accompany the exhibition that will be the culmination of the module. Putting on the exhibition will require practical team-work to frame and hang the prints, to write and produce labels and illustrative material, and to staff and publicise the exhibition.

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HA586 History and Aesthetics of Photography						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	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.

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HA591 Dialogues: Global Perspectives on Art History						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 36
Private study hours: 264
Total study hours: 300

Learning Outcomes

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

- demonstrate knowledge and understanding of the historical relationship and reciprocal influence of western and non-western traditions of art and visual culture from the Renaissance to the present;
- demonstrate the ability to offer a selective comparison of the aesthetic theories that have shaped western and non-western traditions;
- examine the influence of postcolonialist theorists and other theoretical frameworks on the discussion of western and non-western visual culture;
- examine a range of issues related to constructions of national and racial identity and artistic tradition and heritage through a selection of test case studies;
- demonstrate knowledge of subject-specific skills employed by art historians, in particular those relating to the visual analysis of works of art and to general visual literacy;
- contextualize the artistic influences and interchanges between western and non-western cultures within a broader history of imperialism, colonialism, Empire and Globalisation.

Method of Assessment

Essay 1 (1500 words) (35%)
Essay 2 (2500 words) (45%)
Seminar Preparation (20%)

Preliminary Reading

Coombes, A. E. (1997). *Reinventing Africa: Museums, Material Culture and Popular Imagination*, New Haven, Yale U. P.
Nochlin, L. (1983). 'The Imaginary Orient' in L. Nochlin, *The Politics of Vision: Essays on Nineteenth Century Art and Society*, New York: Harper and Rowe.
Said, E. (1978). *Orientalism*, Abingdon: Routledge.
Said, E. (1994). *Culture and Imperialism*, New York: Vintage.
Smith, B. (1960). *European Vision and the South Pacific, 1965–1850*, New Haven: Yale U. P.
Young, R. J. C. (2004). *White Mythologies*, Abingdon: Routledge.

Synopsis *

This module raises questions about the relationship between western and non-western cultural traditions. The course revolves around a series of discussions about 'encounters' between western and non-western traditions, as well as the appropriations from and differences between their traditions of representational and non-representational art. In examining the influences, appropriations and cross-fertilizations of western and non-western art and culture the course will also place these issues in a broader political and social history of the rise of nationalism, continental trade relations, advents of war, tourism, colonialism and imperialism. It will look at the nature of 'dialogue' from a critical and art historical perspective, and thus also consider the terms and even the failures of dialogue between the west and non-western traditions; the exclusions, altercations, violations and marginalization of other cultures and their traditions.

HA595 Visual Arts Writing						
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	

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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

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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HA597 The Sublime, the Disgusting and the Laughable						
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	

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.

Learning Outcomes

As a consequence of taking this module, students will:

1. develop skills of visual, critical and historical analysis, 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 key skills of communication, improving performance, problem-solving, and working with others, to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks;
3. communicate effectively, using appropriate vocabulary and illustrations, 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 visual resources) within the Templeman Library and elsewhere, including museums, galleries and the internet;
6. employ information technologies to research and present their work.

Method of Assessment

Essay 1 (40%)

Essay 2 (40%)

Seminar Presentation (10%)

Seminar Preparation (10%)

Preliminary Reading

Extracts from the following will be made available in a reader.

Edmund Burke, *A philosophical enquiry into the origin of our ideas of the sublime and beautiful*, Oxford and New York, 1990 (1757).

Immanuel Kant, *The critique of judgement*, tr. J. C. Meredith, Oxford, 1952 (1790).

Paul Crowther, *The Kantian sublime: from morality to art*, Oxford, 1991.

Bill Beckley (ed.), *Sticky sublime*, New York, 2001.

Jeremy Gilbert-Rolfe, *Beauty and the contemporary sublime*, New York, 1999.

Charles Darwin, *The expression of the emotions in man and animals*, Chicago and London, 1965 (1873).

Julia Kristeva, *Powers of horror: an essay on abjection*, New York, 1982.

Yve-Alain Bois and Rosalind Krauss, *Formless: a user's guide*, New York, 1997.

Noël Carroll, *The philosophy of horror, or, paradoxes of the heart*, New York and London, 1990.

Sigmund Freud, *Jokes and their relation to the unconscious*, Harmondsworth and New York, 1976 (1905).

Ted Cohen, *Jokes: philosophical thoughts on joking matters*, Chicago and London, 1999.

Pre-requisites

None

Synopsis <span style =

This module aims to introduce second and third year students to the key aesthetic concepts of the sublime, disgust and humour, and to their application in the analysis of art and visual culture. Through a sustained focus on these key theories and a range of case studies, the module will also facilitate the development of students' subject-specific and key skills.

The module will be divided into three parts which focus separately on the sublime, disgust and humour; although general issues confronting the study of experience in art history and theory will be discussed throughout. The first part of the module will focus on the historical origins of the concept of the sublime in the works of Edmund Burke and Immanuel Kant. Their theories will be discussed in relation to eighteenth and nineteenth century visual culture, and in relation to instances of the sublime in modern and contemporary culture, including representations of nature and the cosmos, religious experiences and ascetic practices. The use of the sublime in promoting political and ideological ends, as in the Nazi propaganda films of Leni Riefenstahl, will also receive attention. The second part of the module will examine theories of disgust, including Charles Darwin's evolutionary approach and Julia Kristeva's account of 'the abject'. The vogue for the disgusting in contemporary art, beginning during the 1990s in the work of artists such as Cindy Sherman, Paul McCarthy, Gilbert & George, Tracey Emin, David Falconer and Jake & Dinos Chapman, will be critically discussed, and the relation of disgust to shock and horror will also be considered. The third part of the module will examine theories of humour, including the 'incongruity' and 'release' theories, and Sigmund Freud's theory of jokes. Various uses artists have found for humour, from Marcel Duchamp to postmodern irony, will be discussed. 'Gross-out' humour and 'black' humour will also be a topic of attention, and examples from contemporary popular culture, including *The League of Gentlemen* and the films of the Farrelly brothers, will be considered. While focusing on the visual arts, the module will also consider case studies from literature and popular visual culture, including film and television, and so should also prove an attractive option to students within the Humanities Faculty as a whole.

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HA6001		Curating Art History				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	American University, Rome	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Henry Prof T
1	Canterbury	Spring	H	30 (15)	100% Coursework	
1	Paris	Autumn	H	30 (15)	100% Coursework	

Availability

This is the level 6 version of the module.

Contact Hours

Total Contact Hours: 40
Private Study Hours: 260
Total Study Hours: 300

Learning Outcomes

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

- demonstrate knowledge and critical understanding of the practice of a range of artists (in and across different media)
- demonstrate knowledge and critical understanding of a range of conceptual and theoretical issues raised by the practice of curating
- demonstrate knowledge and critical understanding of a range of practical and logistical issues raised by the practice of curating
- demonstrate knowledge and critical understanding of the process of devising, developing and putting on an exhibition
- demonstrate knowledge and critical understanding of the phenomenon of the art exhibition as a multi-platform media event
- demonstrate a systematic understanding and detailed knowledge of a range of artists (in and across different media)
- demonstrate a systematic understanding and detailed knowledge of a range of conceptual and theoretical issues raised by the practice of curating
- demonstrate a systematic understanding and detailed knowledge of a range of practical and logistical issues raised by the practice of curating
- demonstrate a systematic understanding and detailed knowledge of the process of devising, developing and putting on an exhibition
- demonstrate a systematic understanding and detailed knowledge of the phenomenon of the art exhibition as a multi-platform media event

Method of Assessment

Critical Portfolio (3000-4000 words) (60%)
Essay (3500 words) (40%)

Preliminary Reading

Altschuler, B. (2013) *Biennials and Beyond – Exhibitions That Made Art History 1962-2002*, London and New York: Phaidon Press
Obrist, H. U. (2015) *Ways of Curating*, London: Penguin
O'Neill, P. (2012) *The Culture of Curating and The Curating of Culture(s)*, Cambridge, Mass. and London: MIT Press
Steeds, L (2014) *Exhibition*, London: Whitechapel Gallery & MIT Press

Synopsis *

This is a module built around a current academically rigorous exhibition (i.e. an exhibition running at the same time as the module). Through studying and assessing an exhibition, students will learn about a varied range of issues involved in curating art history from the logistical to the conceptual. Some of these issues are generic to the challenge of curating, others are specific to the piece of curation which is being studied (and which will vary from year to year). In addition, the course will examine the exhibitions as a multi-platform media event with its own digital dimension, which may generate press or media coverage, and involve other forms of interaction with its audience.

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HA648 Drawing: History and Practice						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	Thomas Dr B

Contact Hours

Total contact hours: 48
Independent learning hours: 252
Total Study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate a good understanding of the important role of drawing in the design and execution of works of art.
- identify techniques of drawing used by the Old Masters, and have acquired some knowledge of the technique of connoisseurship with respect to drawings.
- have a practical understanding of the role played by drawing in artistic training and creative design through completing a series of drawing exercises.
- practise the generic skill of visual analysis through the processes of visualization and formal analysis opened up by the use of drawing as an art historical tool.

On successfully completing the Level 6 module, students will also be able to:

- demonstrate understanding of theoretical concepts underlying drawing practices, such as perspective, expression and disegno.

Method of Assessment

Essay (3000 words) - (40%)
Critical analysis of two drawings (2000 words) - (30%)
Drawing portfolio (30%)

Preliminary Reading

Ames-Lewis, F., Wright, J. (1983). *Drawing in the Italian Renaissance workshop*. London: Victoria and Albert Museum.
Ames-Lewis, F. (2000). *Drawing in early Renaissance Italy*. New Haven: Yale Univ. Press.
Bambach, C. (1999). *Drawing and painting in the Italian Renaissance workshop: Theory and practice, 1300-1600*. New York: Cambridge University Press.
Cennini, C. and Thompson, D. V. (1960). *The craftsman's handbook: The Italian "Il libro dell' arte."* Translated by Daniel V. Thompson. New York: Dover Publications.
Chaet, B. (1983). *The art of drawing*. Belmont CA: Wadsworth Group/Thomson Learning.
Olszewsk, E. J. (1981). *The draftsman's eye: late Italian Renaissance schools and styles*; Cleveland, Ohio: Cleveland Museum of Art.
Rockman, D. A. (2000). *The art of teaching art: A guide for teaching and learning the foundations of drawing-based art*. New York: Oxford University Press, USA.
Vasari, G. (2011). *Vasari on technique*. Trans. Maclehorse, L.S. New York: Dover Publications.

Synopsis *

This module will pursue three interrelated aims through the use and study of drawing:

Firstly, it will introduce students to the range of drawing techniques used by artists, the different types of drawings they produce and their function in the process of designing and executing works of art. It will equip students with the tools for analysing and identifying drawings, and provide foundations for effective connoisseurship..

Secondly, it will equip students with a practice-based understanding of the role of drawing in artistic training and of its importance as a tool for creative work. Students will participate in drawing seminars where they will carry out exercises modelled on artistic practice. To give some indicative examples, these may begin with rudimentary conventions for drawing eyes and ears, through copy drawings to mechanical drawing methods like perspective and shadow projection, tracing and the use of the grid. The exercises may then build on these simple beginnings and develop towards portrait drawing informed by anatomical analysis of the skull, drawing from sculptural casts, from the draped and nude figure, sketching the landscape, and finally working towards the compositional drawing and methods for enlarging it. Drawing exercises will clarify for students the processes of artistic visualization and design, and make available to them an important tool of visual and art historical analysis.

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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	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

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

- 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;
- understand some models for the informed critical analysis of images of sexuality in art and society;
- 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;
- develop their abilities to apply these concepts and methods, so broadening their ability to investigate and understand artworks.
- have actively and critically developed their general 'visual literacy'

Method of Assessment

Essay (2500 words) (50%)
Seminar Diary and Portfolio (maximum 7400 words) (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.

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 indicative questions 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	Modern Russian Art					Convenor
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	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	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

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

- 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;
- understand some models for the informed critical analysis of images of sexuality in art and society;
- 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;
- develop their abilities to apply these concepts and methods, so broadening their ability to investigate and understand artworks.

Method of Assessment

Essay (2500 words) (50%)
Seminar Diary (maximum 6000 words) (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.

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 indicative questions 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 History and Aesthetics of Photography						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	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.

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HA660 Dialogues: Global Perspectives on Art History						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 36
Private study hours: 264
Total study hours: 300

Learning Outcomes

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

- demonstrate knowledge and understanding of the historical relationship and reciprocal influence of western and non-western traditions of art and visual culture from the Renaissance to the present;
- demonstrate the ability to offer a selective comparison of the aesthetic theories that have shaped western and non-western traditions;
- examine the influence of postcolonialist theorists and other theoretical frameworks on the discussion of western and non-western visual culture;
- examine a range of issues related to constructions of national and racial identity and artistic tradition and heritage through a selection of test case studies;
- demonstrate knowledge of subject-specific skills employed by art historians, in particular those relating to the visual analysis of works of art and to general visual literacy;
- contextualize the artistic influences and interchanges between western and non-western cultures within a broader history of imperialism, colonialism, Empire and Globalisation.

Method of Assessment

Essay 1 (1500 words) (35%)
Essay 2 (2500 words) (45%)
Seminar Preparation (20%)

Preliminary Reading

Coombes, A. E. (1997). *Reinventing Africa: Museums, Material Culture and Popular Imagination*, New Haven, Yale U. P.
Nochlin, L. (1983). 'The Imaginary Orient' in L. Nochlin, *The Politics of Vision: Essays on Nineteenth Century Art and Society*, New York: Harper and Rowe.
Said, E. (1978). *Orientalism*, Abingdon: Routledge.
Said, E. (1994). *Culture and Imperialism*, New York: Vintage.
Smith, B. (1960). *European Vision and the South Pacific, 1965–1850*, New Haven: Yale U. P.
Young, R. J. C. (2004). *White Mythologies*, Abingdon: Routledge.

Synopsis *

This module raises questions about the relationship between western and non-western cultural traditions. The course revolves around a series of discussions about 'encounters' between western and non-western traditions, as well as the appropriations from and differences between their traditions of representational and non-representational art. In examining the influences, appropriations and cross-fertilizations of western and non-western art and culture the course will also place these issues in a broader political and social history of the rise of nationalism, continental trade relations, advents of war, tourism, colonialism and imperialism. It will look at the nature of 'dialogue' from a critical and art historical perspective, and thus also consider the terms and even the failures of dialogue between the west and non-western traditions; the exclusions, altercations, violations and marginalization of other cultures and their traditions.

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HA661	Art & Film					
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

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

- Demonstrate skills of visual, critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments;
- Develop the key skills of communication, improving performance, problem-solving, and working with others;
- Communicate effectively, using appropriate vocabulary and illustrations, ideas and arguments in both a written and oral form;
- Read critically, analyse and use a range of primary and secondary texts;
- Locate and use appropriately a range of learning and reference resources (including visual resources) within the Templeman Library and elsewhere, including museums, galleries and the internet;
- Employ information technologies to research and present their work.
- 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;
- Approach problem-solving creatively, and form critical and evaluative judgements 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
Essay 1, 1500 words (35%)
Essay 2, 2500 words (55%)
Seminar preparation notes (10%)

Preliminary Reading

Bordwell, David. 1997. *On the History of Film Style*. Cambridge, MA: Harvard University Press.
Conway, Kelley. 2015. *Agnès Varda*. Champaign: University of Illinois Press.
Higgins, Scott. 2007 *Harnessing the Technicolor Rainbow: Color Design in the 1930s*. Austin: University of Texas Press.
Lynch, David. 1997. *Lynch on Lynch*. London: Faber, 1997.
Peterson, James. *Dreams of Chaos, Visions of Order: Understanding the American Avant-garde Cinema*. Detroit: Wayne State University Press.
Thompson, Kristin, and David Bordwell. 2009. *Film History: An Introduction*, 3rd edition. New York: McGraw-Hill.

Pre-requisites

None.

Synopsis *

This module explores the relationship between film and other visual media such as painting, photography, theatre, video and comics across the twentieth century and into the twenty-first, considering the intersection of these art forms from a variety of angles. Taking a historical approach to the subject, the module examines artistic/film movements such as German Expressionism, French Impressionism and Soviet Montage, as well as the work of multimedia artists who have moved between art and film, such as Andy Warhol, Agnès Varda and David Lynch. In addition, the module explores a number of topics that cut across the boundaries of different visual media, including colour, flatness and depth, staging and composition, temporality and movement. It also considers the institutional frameworks and settings (such as museums, galleries and cinemas) for which works of art and films are produced and in which they are viewed, examining how these settings influence the experience of those works. Students will explore historical debates about the status of cinema as an art form, and examine the ways in which filmmakers have drawn upon and adapted techniques from painting and theatre for the purposes of visual storytelling. They will also learn how concepts from art history can be used to deepen their understanding of film as a visual art.

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HA663		Abstract Art				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	Newall Dr M

Contact Hours

Contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an understanding of the principal figures, histories and debates relating to abstraction;
- Exercise knowledge of methodological approaches to the interpretation of non-figurative and non-representational art;
- Use an appropriate vocabulary for describing and addressing abstract works.

Method of Assessment

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.
Harrison, Charles, and Paul Wood (eds.). *Art in Theory 1900-2000: An Anthology of Changing Ideas*. Oxford: Blackwell, 2003.
Hoptman, Laura. *The Forever Now: Contemporary Painting in an Atemporal World*, New York: Museum of Modern Art, 2014.
Moszynska, Anna. *Abstract Art*. London: Thames and Hudson (World of Art series), 1990.
Newall, Michael. *What is a Picture? Depiction Realism and Abstraction*, Basingstoke, Palgrave Macmillan, 2010.

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 American. The spiritual and philosophical and social ideas of key artists (such as Georgiana Houghton, Hilma af Klimt, Wassily Kandinsky and Piet Mondrian 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 Mark Rothko, Jackson Pollock, Helen Frankenthaler and Agnes Martin. 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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HA664 The Sublime, the Disgusting and the Laughable						
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

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

As a consequence of taking this module, students will:

1. develop skills of visual, critical and historical analysis, 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 key skills of communication, improving performance, problem-solving, and working with others, to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks;
3. communicate effectively, using appropriate vocabulary and illustrations, 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 visual resources) within the Templeman Library and elsewhere, including museums, galleries and the internet;
6. employ information technologies to research and present their work.

Method of Assessment

1. One short essay, 1500 words – counting for 35% of the final grade
2. One long essay, 2500–3000 words (45%)
3. Seminar preparation (20%)

Preliminary Reading

Edmund Burke, *A philosophical enquiry into the origin of our ideas of the sublime and beautiful*, Oxford and New York, 1990 (1757).
 Immanuel Kant, *The critique of judgement*, tr. J. C. Meredith, Oxford, 1952 (1790).
 Paul Crowther, *The Kantian sublime: from morality to art*, Oxford, 1991.
 Bill Beckley (ed.), *Sticky sublime*, New York, 2001.
 Jeremy Gilbert-Rolfe, *Beauty and the contemporary sublime*, New York, 1999.
 Charles Darwin, *The expression of the emotions in man and animals*, Chicago and London, 1965 (1873).
 Julia Kristeva, *Powers of horror: an essay on abjection*, New York, 1982.
 Yve-Alain Bois and Rosalind Krauss, *Formless: a user's guide*, New York, 1997.
 Noël Carroll, *The philosophy of horror, or, paradoxes of the heart*, New York and London, 1990.
 Sigmund Freud, *Jokes and their relation to the unconscious*, Harmondsworth and New York, 1976 (1905).
 Ted Cohen, *Jokes: philosophical thoughts on joking matters*, Chicago and London, 1999.

Pre-requisites

None

Synopsis *

This module aims to introduce second and third year students to the key aesthetic concepts of the sublime, disgust and humour, and to their application in the analysis of art and visual culture. Through a sustained focus on these key theories and a range of case studies, the module will also facilitate the development of students' subject-specific and key skills.

The module will be typically be divided into three parts which focus separately on the sublime, disgust and humour; although general issues confronting the study of experience in art history and theory will be discussed throughout. The first part of the module will focus on the historical origins of the concept of the sublime in the works of Edmund Burke and Immanuel Kant. Their theories will be discussed in relation to eighteenth and nineteenth century visual culture, and in relation to instances of the sublime in modern and contemporary culture, including representations of nature and the cosmos, religious experiences and ascetic practices. The second part of the module will examine theories of disgust, including Charles Darwin's evolutionary approach and Julia Kristeva's account of 'the abject'. The vogue for the disgusting in contemporary art, beginning during the 1990s will be critically discussed, and the relation of disgust to shock and horror will also be considered. The third part of the module will examine theories of humour, including the 'incongruity' and 'release' theories, and Sigmund Freud's theory of jokes. Various uses artists have found for humour, from Marcel Duchamp to postmodern irony, will be discussed. While focusing on the visual arts, the module will also consider case studies from literature and popular visual culture, including film and television.

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HA666 Drawing: History and Practice						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	Thomas Dr B

Contact Hours

Total contact hours: 48
Independent learning hours: 252
Total Study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate a good understanding of the important role of drawing in the design and execution of works of art.
- identify techniques of drawing used by the Old Masters, and have acquired some knowledge of the technique of connoisseurship with respect to drawings.
- have a practical understanding of the role played by drawing in artistic training and creative design through completing a series of drawing exercises.
- practise the generic skill of visual analysis through the processes of visualization and formal analysis opened up by the use of drawing as an art historical tool.

Method of Assessment

Essay (3000 words) - (40%)
Critical analysis of a drawing (1000 words) - (30%)
Drawing portfolio - (30%)

Preliminary Reading

Ames-Lewis, F., Wright, J. (1983). *Drawing in the Italian Renaissance workshop*. London: Victoria and Albert Museum.
Ames-Lewis, F. (2000). *Drawing in early Renaissance Italy*. New Haven: Yale Univ. Press.
Bambach, C. (1999). *Drawing and painting in the Italian Renaissance workshop: Theory and practice, 1300-1600*. New York: Cambridge University Press.
Cennini, C. and Thompson, D. V. (1960). *The craftsman's handbook: The Italian "Il libro dell' arte."* Translated by Daniel V. Thompson. New York: Dover Publications.
Chaet, B. (1983). *The art of drawing*. Belmont CA: Wadsworth Group/Thomson Learning.
Olszewsk, E. J. (1981). *The draftsman's eye: late Italian Renaissance schools and styles*; Cleveland, Ohio: Cleveland Museum of Art.
Rockman, D. A. (2000). *The art of teaching art: A guide for teaching and learning the foundations of drawing-based art*. New York: Oxford University Press, USA.
Vasari, G. (2011). *Vasari on technique*. Trans. Maclehorse, L.S. New York: Dover Publications.

Synopsis *

This module will pursue three interrelated aims through the use and study of drawing:
Firstly, it will introduce students to the range of drawing techniques used by artists, the different types of drawings they produce and their function in the process of designing and executing works of art. It will equip students with the tools for analysing and identifying drawings, and provide foundations for effective connoisseurship..
Secondly, it will equip students with a practice-based understanding of the role of drawing in artistic training and of its importance as a tool for creative work. Students will participate in drawing seminars where they will carry out exercises modelled on artistic practice. To give some indicative examples, these may begin with rudimentary conventions for drawing eyes and ears, through copy drawings to mechanical drawing methods like perspective and shadow projection, tracing and the use of the grid. The exercises may then build on these simple beginnings and develop towards portrait drawing informed by anatomical analysis of the skull, drawing from sculptural casts, from the draped and nude figure, sketching the landscape, and finally working towards the compositional drawing and methods for enlarging it. Drawing exercises will clarify for students the processes of artistic visualization and design, and make available to them an important tool of visual and art historical analysis.

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HA668		British and American Art 1900-1970				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	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	
1	Canterbury	Spring	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		British and American Art 1900-1970				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	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

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

Pre-requisites

None.

Synopsis *

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

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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	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

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

- analyse 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;
- 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;
- explore 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;
- analyse 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

Seminar Notes (2000 words) (10%)
Group Presentation (individual contribution 10 minutes) (40%)
Essay (2500 words) (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).

Synopsis *

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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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

Total contact hours: 40
Private study hours: 260
Total Study hours: 300

Learning Outcomes

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

- evaluate concepts (and chronologies) of the Postmodern with particular reference to painting, installation, land art, sculpture and performance art practice from the post-war to the 1990s;
- identify, define and situate key terms within contemporary art theory and practice;
- describe influential and alternative approaches to ways of making and conceptualising art which have broadly characterised the Postmodern period;
- explore the demise of Modernism, and consider the plurality of art practice and theories which followed as a partial response to earlier visual and critical orthodoxies.

Method of Assessment

Gallery Evaluation (c.1500 words) (35%)
Essay (c.2500 words) (45%)
Seminar Reading Synopses (20%)

Preliminary Reading

Hopkins, David (2000), *After Modern Art 1945-2000* (Oxford University Press)
Pooke, Grant (2010), *Contemporary British Art: An Introduction* (London: Routledge)
Stallabrass, Julian (2006), *High Art Lite: The Rise & Fall of Brit Art* (London: Verso)
Harrison, Charles and Wood, Paul (2003), *Art in Theory 1900-2000* (Blackwell)

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. It will introduce and discuss some of the key artistic figures within the period, exploring their practice, critical contexts and legacy in relation to theories of the modern and postmodern. Taking a thematic approach to one of the most innovative and stylistically diverse art historical periods, the module 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 examined will include Andy Warhol, Donald Judd, Sol LeWitt, Eva Hesse, Jake and Dinos Chapman, Gilbert & George, 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	Autumn	I	30 (15)	100% Coursework	
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.

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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

Total contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

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

- gain an introduction to the historical and philosophical understanding of artistic creation;
- understand some models for the informed critical analysis of genius and creativity;
- practice and reflect upon some methods used to foster creativity in art education;
- 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

Essay 1 (1000 words) (30%)
Essay 2 (2500 words) (50%)
Seminar and Workshop Diary (20%)

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.

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	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

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

- gain an introduction to the historical and philosophical understanding of artistic creation;
- understand some models for the informed critical analysis of genius and creativity;
- practice and reflect upon some methods used to foster creativity in art education;
- 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;
- gain a detailed and in-depth understanding of the historical development of conceptions of artistic creativity;
- actively and critically engage with questions concerning artistic creation in philosophy, art practice, or art education.

Method of Assessment

Essay 1 (1500 words) (30%)
Essay 2 (3000 words) (50%)
Seminar and Workshop Diary (20%)

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.

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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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	

Contact Hours

Total contact hours: 44 plus 6 hours for trip

Private study hours: 250

Total study hours: 300

Learning Outcomes

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

- demonstrate knowledge and critical understanding of the lives and work of a group of key surrealist artists
- demonstrate knowledge and critical understanding of the range of visual artists belonging to the Surrealist group
- demonstrate knowledge and critical understanding of artists associated with, and providing inspiration for, but not members of the Surrealist group
- demonstrate knowledge and critical understanding of the position of women artists in relation to Surrealism
- 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

Method of Assessment

Creative Portfolio (3000 – 4000 words) (40%)

Essay (2500 words) (60%)

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

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	

Contact Hours

Total contact hours: 44 plus 6 hours for trip

Private study hours: 250

Total study hours: 300

Learning Outcomes

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

- demonstrate a systematic understanding and a detailed knowledge of the lives and work of a group of key surrealist artists
- demonstrate a systematic understanding and detailed knowledge of the range of visual artists belonging to the Surrealist group
- demonstrate a systematic understanding and detailed knowledge of artists associated with, and providing inspiration for, but not members of the Surrealist group
- demonstrate a systematic understanding and detailed knowledge of the position of women artists in relation to Surrealism
- 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
- 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

Creative Portfolio (3000 – 4000 words) (40%)

Essay (3500 words) (60%)

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

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.

2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA695		Art in France: from 1785 to 1925				
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

11 x two-hour lectures (this will address learning outcomes 11.1-4; 12.1)

11 x two-hour seminars/workshops (this will address learning outcomes 11.1-4; 12.1-8)

Study trip(s) – 6 hours

Independent learning hours: 250 (including research, private study and assessment work)

Total number of study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

Level 5 and 6 students will be able to:

1. Demonstrate skills of visual, critical and historical analysis, 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, working with others and effective use of appropriate vocabulary and illustrations, ideas and arguments in both a written and oral form;
3. Appropriately use a range of learning and reference resources (including visual resources) within the Templeman Library and elsewhere, including museums, galleries and the internet; read critically, analyse and use a range of primary and secondary texts;
4. Employ information technologies to research and present their work.

In addition, 6 level students will be able to:

5. 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;
6. 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

Essay 1, 1000 words (30%)

Essay 2, 2500 words (60%)

Seminar Presentation (10%)

Preliminary Reading

- Harrison, C., Wood, P., Gaiger, J. (eds) (1998) *Art in Theory, 1815-1900: an anthology of changing ideas*, Oxford: Blackwell
- Eisenman, S. and Crow, T. (2007) *Nineteenth-century Art: A Critical History*, London: Thames & Hudson
- Nochlin, L. (1971) *Realism*, Harmondsworth: Penguin
- Thomson, B. (2000) *Impressionism: origins, practice, reception*, London: Thames & Hudson
- Antliff, M., Leighton, M. and Leighton, P. (2011) *Cubism and culture* London: Thames & Hudson

Pre-requisites

None

Synopsis *

The module will focus on selected aspects of the development of art in France, during the period when Paris was widely seen as the powerhouse of innovation and achievement in the Western art world. The underlying structure will be chronological. Relevant tendencies and movements include Neo-classicism, Romanticism, Realism, Impressionism, Symbolism and Cubism. Prominent artists to be considered include David, Géricault, Delacroix, Courbet, Manet, Monet, Cézanne, Van Gogh, Gauguin, Seurat, Rodin, Matisse, and Picasso. Such visual material will be considered in the context of: wider political and social history; the evolution of exhibiting institutions and the art world; current art theory and criticism; attitudes towards artistic tradition and the visual cultures of non-western societies (e.g. the phenomenon of 'primitivism'); the impact and evolution of photography, launched in 1839; the emergence of the idea of the artistic avant-garde; the reinterpretation of specific genres, such as the portrait, landscape, the nude, history painting; patterns and shifts within art-historical scholarship on the material. The importance of studying original art objects will be embedded in the module through the scheduling of a visit to relevant galleries in London (e.g. National Gallery, Tate Modern, Courtauld Gallery) and/or Paris (subject to funding). Chronological coverage may vary between successive iterations of the module.

2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA696		Art in France: from 1785 to 1925				
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	

Contact Hours

11 x two-hour lectures (this will address learning outcomes 11.1-4; 12.1)

11 x two-hour seminars/workshops (this will address learning outcomes 11.1-4; 12.1-8)

Study trip(s) – 6 hours

Independent learning hours: 250 (including research, private study and assessment work)

Total number of study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

Level 5 and 6 students will be able to:

1. Demonstrate skills of visual, critical and historical analysis, 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, working with others and effective use of appropriate vocabulary and illustrations, ideas and arguments in both a written and oral form;
3. Appropriately use a range of learning and reference resources (including visual resources) within the Templeman Library and elsewhere, including museums, galleries and the internet; read critically, analyse and use a range of primary and secondary texts;
4. Employ information technologies to research and present their work.

In addition, 6 level students will be able to:

5. 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;
6. 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

Essay 1, 1500 words (30%)

Essay 2, 3000 words (60%)

Seminar Presentation (10%)

Preliminary Reading

- Harrison, C., Wood, P., Gaiger, J. (eds) (1998) *Art in Theory, 1815-1900: an anthology of changing ideas*, Oxford: Blackwell
- Eisenman, S. and Crow, T. (2007) *Nineteenth-century Art: A Critical History*, London: Thames & Hudson
- Nochlin, L. (1971) *Realism*, Harmondsworth: Penguin
- Thomson, B. (2000) *Impressionism: origins, practice, reception*, London: Thames & Hudson
- Antliff, M., Leighton, M. and Leighton, P. (2011) *Cubism and culture* London: Thames & Hudson

Pre-requisites

None

Synopsis

The module will focus on selected aspects of the development of art in France, during the period when Paris was widely seen as the powerhouse of innovation and achievement in the Western art world. The underlying structure will be chronological. Relevant tendencies and movements include Neo-classicism, Romanticism, Realism, Impressionism, Symbolism and Cubism. Prominent artists to be considered include David, Géricault, Delacroix, Courbet, Manet, Monet, Cézanne, Van Gogh, Gauguin, Seurat, Rodin, Matisse, and Picasso. Such visual material will be considered in the context of: wider political and social history; the evolution of exhibiting institutions and the art world; current art theory and criticism; attitudes towards artistic tradition and the visual cultures of non-western societies (e.g. the phenomenon of 'primitivism'); the impact and evolution of photography, launched in 1839; the emergence of the idea of the artistic avant-garde; the reinterpretation of specific genres, such as the portrait, landscape, the nude, history painting; patterns and shifts within art-historical scholarship on the material. The importance of studying original art objects will be embedded in the module through the scheduling of a visit to relevant galleries in London (e.g. National Gallery, Tate Modern, Courtauld Gallery) and/or Paris (subject to funding). Chronological coverage may vary between successive iterations of the module.

2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA699		Sculpture				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 50
Independent Study Hours: 250
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate knowledge of the underlying concepts and principles associated with cultural and art history, evaluating and interpreting these in the context of the area of study (Sculpture).
- present, evaluate and interpret different forms of data, developing lines of argument to make connections between various phenomena, and making sound judgments and critical evaluations in line with basic theories introduced in this module.
- communicate the results of study accurately and reliably, with structured and coherent arguments.
- demonstrate that they have developed study skills in order to research and present their work, including appropriate Information Technologies.
- demonstrate that they have developed qualities of personal responsibility in completing assessment tasks to deadline, working in a self-motivated manner, thereby enhancing transferable skills necessary for employment.

Method of Assessment

Critical analysis 2000 words: 40%
Essay 2500 words: 60%

Preliminary Reading

Sarah Blake McHam (ed.) (1998) *Looking at Italian Renaissance Sculpture*, Cambridge: Cambridge University Press.
Causey, A. (1998) *Sculpture Since 1945*, Oxford: Oxford University Press.
Hall, J. (1999) *The World as Sculpture: The Changing Status of Sculpture from the Renaissance to the Present Day*, London: Chatto and Windus.
Lichtenstein, J. (2008) *The Blind Spot: An Essay on the Relations between Painting and Sculpture in the Modern Age*, trans. Chris Miller, Los Angeles: Getty Research Institute.
Penny, N (1993) *The Materials of Sculpture*, New Haven and London: Yale University Press.
Potts, A. (2000) *The Sculptural Imagination: Figurative, Modernist, Minimalist*, New Haven and London: Yale University Press.
Read, H. (2007) *Modern Sculpture: A Concise History*, London: Thames & Hudson.
Wittkower, R. (1977) *Sculpture*, Harmondsworth: Penguin.
Wood, J., Hulks, D. and Potts, A. (eds) (2012), *Modern Sculpture Reader*, Leeds and Los Angeles: The Henry Moore Foundation and Getty Publications, 2nd edition.

Synopsis *

This module will provide a critical survey of the problematic position of sculpture within the history of art: sculpture has often been seen as a lesser art form, subsidiary to architecture or inferior to painting, and lacking theoretical definition. Sculpture's monumental or cultic functions place it nearer to the idol or votive offering than to the 'work of art' conceived of by aesthetic theories. At the beginning of the modern era Baudelaire dismissed sculpture as 'boring', and yet since the Second World War various developments have led to a situation where sculpture, more broadly conceived (often in relation to performance), is leading artistic developments. The module will explore this dynamic while also touching on several of the themes which have characterised the study and appreciation of sculpture (such as the relation of sight to touch, the absence or presence of colour, the materials of sculpture etc.). The work of a number of key artists will be discussed as representative case studies from across the history of art.

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HA700		Sculpture				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 50
Independent Study Hours: 250
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate a good knowledge of the underlying concepts and principles associated with cultural and art history, evaluating and interpreting these in the context of the area of study (Sculpture).
- present, evaluate and interpret different forms of data to a high standard, developing persuasive lines of argument to make connections between various phenomena, and making good judgments and critical evaluations in line with basic theories introduced in this module.
- communicate the results of study to a high standard, with structured and coherent arguments.
- demonstrate that they have developed study skills to a high level of competence in order to research and present their work, including appropriate Information Technologies.
- demonstrate that they have developed qualities of personal responsibility in completing assessment tasks to deadline, working in a self-motivated manner, thereby enhancing transferable skills to a high level necessary for employment.

Method of Assessment

Critical analysis 2500 words: 40%
Essay 3000 Words: 60%.

Preliminary Reading

Sarah Blake McHam (ed.) (1998) *Looking at Italian Renaissance Sculpture*, Cambridge: Cambridge University Press.
Causey, A. (1998) *Sculpture Since 1945*, Oxford: Oxford University Press.
Hall, J. (1999) *The World as Sculpture: The Changing Status of Sculpture from the Renaissance to the Present Day*, London: Chatto and Windus.
Lichtenstein, J. (2008) *The Blind Spot: An Essay on the Relations between Painting and Sculpture in the Modern Age*, trans. Chris Miller, Los Angeles: Getty Research Institute.
Penny, N (1993) *The Materials of Sculpture*, New Haven and London: Yale University Press.
Potts, A. (2000) *The Sculptural Imagination: Figurative, Modernist, Minimalist*, New Haven and London: Yale University Press.
Read, H. (2007) *Modern Sculpture: A Concise History*, London: Thames & Hudson.
Wittkower, R. (1977) *Sculpture*, Harmondsworth: Penguin.
Wood, J., Hulks, D. and Potts, A. (eds) (2012), *Modern Sculpture Reader*, Leeds and Los Angeles: The Henry Moore Foundation and Getty Publications, 2nd edition.

Synopsis *

This module will provide a critical survey of the problematic position of sculpture within the history of art: sculpture has often been seen as a lesser art form, subsidiary to architecture or inferior to painting, and lacking theoretical definition. Sculpture's monumental or cultic functions place it nearer to the idol or votive offering than to the 'work of art' conceived of by aesthetic theories. At the beginning of the modern era Baudelaire dismissed sculpture as 'boring', and yet since the Second World War various developments have led to a situation where sculpture, more broadly conceived (often in relation to performance), is leading artistic developments. The module will explore this dynamic while also touching on several of the themes which have characterised the study and appreciation of sculpture (such as the relation of sight to touch, the absence or presence of colour, the materials of sculpture etc.). The work of a number of key artists will be discussed as representative case studies from across the history of art.

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MSTU5000		Media Ethics				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Maes Dr H

Contact Hours

Contact hours: 32
Private Study Hours: 268
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Engage in a range of critical debates surrounding media culture and consumption;
- Demonstrate understanding of some of the key moral issues and ethical dimensions of contemporary media practices;
- Demonstrate understanding of theoretical discourse regarding media representation and the formation of identities within digital domains;
- Examine the moral, social and cultural impact of mediation on communication and everyday life;
- Reflect upon their own role and responsibilities in relation to ethical media practices.

Method of Assessment

30% Seminar Diary (6000 words)
70% Essay (3000 words)

Preliminary Reading

Gaut, Berys. *Art, Emotion and Ethics*. Oxford: Oxford University Press, 2007.
Kieran, Matthew. Ed. *Media-Ethics.*, New York: Routledge, 2008. 152-164.
Langton, Rae. *Sexual Solipsism: Philosophical Essays on Pornography and Objectification*, Oxford University Press, 2009.
Wilkins & Christians. Eds. *The Handbook of Mass Media Ethics*, Routledge, 2008.

Synopsis *

This module seeks to investigate some of the most pressing ethical issues in contemporary media culture and the mediated arts. Topics may include: violence in video games, nudity on the screen and in advertising, anti-heroes and villains in fiction, propaganda and manipulation, sexism and racism in humor, shock value in the news and in contemporary art. To answer the many moral questions that arise in this context students will examine basic notions such as truth, objectification, voyeurism, exploitation, offence, harm, gender, and stereotype.

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MSTU5001 Social Media and Participatory Culture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Wang Dr S

Contact Hours

Lectures and seminars: 30 hours
Independent Study: 270 hours
Total Study: 300 hours

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate knowledge and critical understanding of key theoretical approaches to the analysis of social media and user generated content.
- Demonstrate basic knowledge about key events, movements and figures in the digital age.
- Analyse a range of digital texts, taking consideration of issues of content, format and audience.
- Produce critically informed interpretations of social media texts.
- Critically analyse the ways in which different social groups may interact with digital communication practices.

Method of Assessment

Digital Portfolio – 30%
Presentations - 30% (Presentation 1 – 10%; Presentation 2 – 10%; Presentation 3 – 10%)
Essay (2500-words) - 40%

Preliminary Reading

Cloudry, N., & Hepp, A. (2017) *The Mediated Construction of Reality*. Cambridge: Polity Press.
Gerbaudo, P. (2012) *Tweets and the Streets: Social Media and Contemporary Activism*. London: Pluto Press.
Jane, E. (2017) *Misogyny Online: A Short (and Brutish) History*. Los Angeles: Sage.
Jenkins, H. et. al. (2015) *Participatory Culture in a Networked Era: A Conversation on Youth, Learning, Commerce and Politics*. Cambridge: Polity Press.
Jenkins, H., & Ford, S. (2013) *Spreadable Media: Creating Value and Meaning in a Networked Culture*. New York: New York University Press.
Lindgren, S. (2017) *Digital Media and Society*. Los Angeles: Sage.
Miller, V. (2011) *Understanding Digital Culture*. London: Sage.
Siapera, E. (2018) *Understanding New Media: 2nd Edition*. London: Sage.

Synopsis <span style =

The digital sphere has given voice and meeting spaces to communities and activist groups, enabling social action, art and change. It has also been used by reactionaries, nationalists and the far-right groups to amplify hate filled messages. Analysing platforms that may include Facebook, Twitter, Uber and Wikipedia, the module engages with concepts such as participatory and collaborative culture, sharing economies, democracy and surveillance.

Students will engage in sourcing, analysing and critiquing social media content by way of a Digital Portfolio. This work will be contextualised by an essay that situates students' multimedia exercises within key debates in online culture. To facilitate this, lectures and seminars will explore various case studies - from mainstream politicians' use of social media in campaigning, to the intensification of hate speech in the cyber sphere, to the ethics of using unpaid journalists and the economy of sharing - in order to encourage students to engage critically with the relationship between politics, economics, personal expression and art making practices in the digital age.

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MSTU5003		Transmedia: Comics, Games, Web and VR				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 50
Private study hours: 250
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Have a systematic knowledge of different kinds of transmedial content in a world context, based on a study of transmedia on a range of scales (from franchise to individual artists' works), and the production of transmedial content;
- Understand the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to an understanding of transmedial content created in different industrial and artistic contexts;
- Devise a discussion of transmedial content through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches;
- By generating transmedia content, gain a greater understanding of the interplay between aesthetic choices and technological innovation in transmedial works;
- Develop a greater understanding of the interplay between aesthetic choices, technological innovation, and transmedia techniques through their research into relevant scholarly literature.

Method of Assessment

Essay (3000 words) (40%)
Project (3000 words) (60%)

Synopsis *

From mainstream media franchises to experimental video, contemporary moving images are now typically transmedial, existing in different forms and across different platforms: for example, the Marvel universe includes comic books, films (released in cinemas and VoD), games, and VR experiences. The multiplicity of platforms on which consumers now engage with media provides multiple opportunities for mainstream media to monetize content. But it also provides individual media-makers with the opportunity to reach new audiences and create media that can be experienced across multiple devices. The module explores different models for transmedial content, and offers a critical perspective on how media exist across different formats. It also introduces students to various practical techniques for extending their media work into a transmedia context (for example, by engaging with social media or developing interactive websites).

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MSTU5005		Podcasting				
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	Lin Ms L

Contact Hours

Contact hours: 48
 Private Study Hours: 252
 Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate knowledge and critical thinking around different forms associated with podcasting and their uses and contexts.
- Demonstrate knowledge and critical understanding of the skills and techniques required to produce a podcast, and using appropriate technology.
- Make critical links between the history of online and downloadable content and their own work on the module.
- Identify and analyse industry trends around podcasting and downloadable media content.
- Apply techniques for producing a podcast in relation to critical debates around representing reality, ethics, performance, authorship, narrative, truth.

Method of Assessment

Podcast Project (45%)
 Process Notes (15%)
 Essay (2500 words) (40%)

Preliminary Reading

Geller, Valerie. (2011) *Beyond Powerful radio: a communicator's guide to the Internet Age*, Focal Press.

Huber, David Miles. (2010) *Modern Recording Techniques*, Focal Press.

Llinares, Dario, and Fox, Neill. (2018) *Podcasting: New Aural Cultures and Digital Media*, Palgrave Macmillan.

Richardson, Will (2010) *Blogs, Wikis, Podcast, and Other Powerful Web Tools for Classrooms*, Corwin.

Rumsey, Francis. (2009) *Sound and Recording*, Elsevier/Focal Press.

Spinelli, Martin, and Dann, Lance. (2019) *Podcasting: The Audio Media Revolution*, Bloomsbury.

Synopsis *

Podcasting is a digital media form that is increasing its audience reach and size year on year. Unlike supposedly impartial journalists, podcast presenters are often encouraged to give personal perspective allowing these media makers to have creative and intellectual agency often omitted from traditional mediated forms. This module employs both theory and practice-based learning to examine the podcasting genre and consider how podcasts are developed; what are the editorial and ethical issues at stake; and how audiences are acquired and expanded. Students are given the opportunity to research contemporary practitioners, companies, and the platforms for the dissemination of podcasts.

In parallel to learning to this theoretical and industry based context, students will engage with this more personal form of production, as they design, produce and distribute a podcast series that will be available for download.

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MSTU5006 Video Gaming: Play and Players						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Declercq Dr D
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 48
Private study hours: 252
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate knowledge of the history and development of digital game forms;
- Demonstrate understanding of how technological developments impact and determine game forms;
- Demonstrate a critical understanding of game theory;
- Demonstrate a critical appreciation of theories pertaining to game playing;
- Demonstrate an ability to engage with how games are regulated by industry, society and media debates and discourses;
- Demonstrate ability to apply narrative theories in debates relating to game analysis;

Method of Assessment

Critical Essay (3000 words) (60%)
Digital Portfolio (40%)

Preliminary Reading

Adam Chapman (2018) *Video Games as History* (Routledge).
Steven Conway and Jennifer DeWinter (2017) *Video Game Policy: Production, Distribution and Consumption* (Routledge).
Katherine Isbister (2017) *How Games Move Us: Emotion by Design* (The MIT Press).
Christopher Hanson (2018) *Game Time: Understanding Temporality in Video Games* (Indiana University Press).
Jennifer Malkowski and TreaAndrea Russworm (eds) (2017) *Gaming Representation: Race, Gender, and Sexuality in Video Games* (Indiana University Press).
Daniel Muriel and Garry Crawford (2018) *Video Games as Culture* (Routledge).
Mary Flanagan (2013) *Critical Play: Radical Game Design* (The MIT Press).
Mark Wolf and Bernard Perron (eds) (2016) *The Routledge Companion to Video Game Studies* (Routledge).

Synopsis *

This module aims to provide students with a broad-based knowledge of the history and development of video gaming, alongside an understanding of the technological and industrial advances in game design. Students will learn about game theory and be able to use it to analyse a wide range of game types. They will learn about intersecting questions of narrative, interactivity, space, play, players, game genres and representation. They will gain an understanding of how formal and informal regulation works to control game content, and be able to conceive of all of this through a range of critical theories. One of the assessment methods employed on this module is a Digital Portfolio. The Digital Portfolio platform allows students on theoretical modules to create practical implementations of scholarly ideas and

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MSTU6001 Media, Industry and Innovation						
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	Newton Mr J

Contact Hours

Total contact hours: 120
Private study hours: 180
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Apply high level research and analytical skills to the study of an aspect of the media industry.
- Demonstrate systematic understanding of a range of key theoretical and practical issues currently faced by the media industry in the UK and internationally.
- Demonstrate insight into the opportunities for employment within the media industry, including an understanding of the role of self-employment and the challenges working in this industry poses.
- Demonstrate practical knowledge, skills and experiences needed to be employable in the media industry.
- Contextualise, record, and critically evaluate media industry practices and processes.

Method of Assessment

Seminar Presentation (20%)
Essay (2500 words) (40%)
Digital Portfolio (40%)

Preliminary Reading

Barrett, E and Bolt, B (ed.) (2010) Practice as Research: Approaches to Creative Art Enquiry, I.B. Taurus.

Helyer, R (2015) The Work-Based Learning Student Handbook, Palgrave.

Hope, Sophie; Figiel, Joanna (2012) Intern Culture: A Literature Review of Internship Report, Guidelines and Toolkits from 2009-2011, Artquest.

Howard, K and Sharp, J et al (2002) The Management of a Learner Gower, Aldershot.

Smith, H and Dean, T (ed.) (2009) Practice-led Research, Research-led Practice in the Creative Arts, Edinburgh University Press.

Pre-requisites

Media and Meaning, and Media Ethics

Synopsis *

This module gives students the opportunity to bring prior learning surrounding the media industry into a focused context, whilst enabling critical thinking around contemporary and future innovations in the field. Students will engage in either a work-based situation, or through a social impact project; with a theoretical innovation; or a personal practice project. This engagement may be in any area of media such as:

- Digital technology
- Marketing
- Policy
- Online content creation
- Issues of representation
- Film and television production
- Activism
- Citizen journalism

Should students choose the industry engagement option, the student will be responsible for either finding the work-based situation or developing their project, advice and support from the School and CES will be available. This engagement with industry and innovation will build upon the student's personal interests in the media industry and will be relevant to the career they expect to pursue upon graduation. The total of 300 hours will be divided as required for purposes of preparation, engagement in industry or with their personal project and reflection/completion of required assessment. Students will come together with a dedicated member of staff in seminars on a weekly basis to discuss challenges, experiences, and progress.

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MSTU6002		Podcasting				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Lin Ms L
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact hours: 36
Private Study Hours: 264
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate systematic knowledge and critical understanding of the skills and techniques required to produce a podcast, and using appropriate technology.
- Make critical links between the history of online and downloadable content and their own work on the module.
- Apply techniques for producing a podcast in relation to critical debates around representing reality, ethics, performance, authorship, narrative, truth.
- Produce work that 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

Creative portfolio (a podcast) 65%
Essay (3000 words) 35%

Preliminary Reading

Geller, Valerie. (2011) *Beyond Powerful radio: a communicator's guide to the Internet Age*, Focal Press.

Huber, David Miles. (2010) *Modern Recording Techniques*, Focal Press.

Linares, Dario, and Fox, Neill. (2018) *Podcasting: New Aural Cultures and Digital Media*, Palgrave Macmillan.

McLeish, Robert. (2005) *Radio Production*, Focal Press.

Richardson, Will (2010) *Blogs, Wikis, Podcast, and Other Powerful Web Tools for Classrooms*, Corwin.

Rumsey, Francis. (2009) *Sound and Recording*, Elsevier/Focal Press.

Spinelli, Martin, and Dann, Lance. (2019) *Podcasting: The Audio Media Revolution*, Bloomsbury.

Synopsis *

Podcasting is a media form that is increasing its audience reach and size year on year. Unlike supposedly impartial journalists, podcast presenters are often encouraged to give personal perspective allowing these media makers to have creative and intellectual agency often omitted from traditional mediated forms. This module employs both theory and practice-based learning to examine the podcasting genre and consider how podcasts are developed; what are the editorial and ethical issues at stake; and how audiences are acquired and expanded. Students are given the opportunity to research contemporary practitioners, companies and the platforms for the dissemination of podcasts.

In parallel to learning about the podcasting culture and its contexts, students will engage with this more personal form of production, as they design, produce and distribute a podcast that will be available for download.

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MSTU6003 Sex, Gender and Digital Culture						
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	Maes Dr H

Contact Hours

Total contact hours: 30 hours
 Private study hours: 270 hours
 Total Study: 300 hours

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate knowledge of a wide range of issues around gender and sexuality in contemporary and digital society.
- Demonstrate an understanding of various theoretical approaches to, and concepts operative in, the study of representations of gender and sexuality.
- Apply these concepts and theoretical models to produce critically informed interpretations of representations of sexuality and gender in the media and digital culture.
- Examine the moral, social and cultural impact of mediation and representation on communication and everyday life.
- Reflect upon their own role and responsibilities in relation to various communication practices, specifically in regards to gender and sexuality.

Method of Assessment

Digital Portfolio (60%)
 Essay (3000-words) (40%)

Preliminary Reading

Banet-Weiser, S. (2018) *Empowered: Popular Feminism and Popular Misogyny*. Duke University Press, Durham. ISBN 9781478001683

Jane, E. (2017) *Misogyny Online: A Short (and Brutish) History*. Los Angeles: Sage.

Mikkola, M. (Ed.). (2017). *Beyond speech: pornography and analytic feminist philosophy*. Oxford University Press.

Nigel, A (2017) *Kill All Normies: Online culture wars from 4chan and Tumblr to Trump and the alt-right*. Zero Books.

Sastre, A. (2014) "Hottentot in the age of reality TV: sexuality, race, and Kim Kardashian's visible body", *Celebrity Studies*, 5:1-2, 123-137, DOI: 10.1080/19392397.2013.810838

Zacharias, M. S. (2016). "The need of a new theory of visual rhetoric in sexist advertisements". *Bharata Mata Journal of Multidisciplinary Studies*, 62

Zheng, R. (2016). Why Yellow Fever Isn't Flattering: A Case Against Racial Fetishes. *Journal of the American Philosophical Association*, 2(3), 400-419.

Synopsis *

This module gives students the opportunity to bring prior learning on gender and sexuality into a focused context, whilst employing a critical study of representation in contemporary media and digital cultures. Students will be encouraged to question how (and if) representations of gender and sexuality are shifting in the millennial era through a series of critical questions, such as: How has the Internet changed human relationships? What is the impact of pornography on contemporary youth culture? Are men also objectified by the media? How should we understand misogyny and has it been intensified in the digital age? How do we define consent post MeToo? Have advertisers appropriated feminism? What is the difference between liberation and exploitation? How are LGBT groups represented (or not represented)? What is the relationship between race and sexualisation? What should diversity in the media look like?

One of the assessment methods employed on this module is a Digital Portfolio. The Digital Portfolio platform allows students on theoretical modules to create practical implementations of scholarly ideas and interactive forms of assessment, which may include blogging, video essays, and other forms of trans-media content.