

01 School of Arts

ART802		Paris Internship				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Paris	Autumn and Spring	M	20 (10)	100% Coursework	

Availability

The module is open to postgraduate students on all PG-T programmes irrespective of academic school but only on the basis of internship availability.

Contact Hours

The 200 hours are devoted to the placement, to include time for private study and writing the report. Assuming a 7 hour day, and 2.5 days per week (to ensure that the student can also engage in their studies), all internships are expected to last a minimum of three months.

Learning Outcomes

On successfully completing the module students will be able to:

1. deal with complex issues systematically and creatively
2. make sound judgements in the absence of complete data
3. communicate their conclusions to specialist and non-specialist audiences
4. demonstrate self-direction and originality in tackling and solving problems
5. act autonomously in planning and implementing tasks at a professional or equivalent level

Method of Assessment

Placement report of 1,500 words

Written attestation de stage from the employer

The assessment of the module is Pass/Fail only

Preliminary Reading

For the purposes of assessing their development in this module we propose a process of reflective learning as recommended by UELT at <<https://www.kent.ac.uk/learning/PDP-and-employability/pdp/reflective.html>>. It will enable students to integrate their academic, personal and career development by:

1. critically evaluating their learning
2. identifying areas of their learning that require further development
3. make themselves more independent as learners

Synopsis

Students will either apply for one of the advertised internships or identify an opportunity themselves. In the case of the former, the applications will be evaluated by the Career Advisor who will submit a short-list to the employer for interview. Once a candidate has been selected, the terms of the internship will be agreed between the employer and the University and a contract (convention de stage) will then be signed by all three parties; student, university, employer. Students are expected to bear all associated costs (for example, travel, insurance, accommodation) of internships themselves. In the event that the internship is remunerated the arrangements for this must be dealt with between the employer and the student. Intake to this module will be limited in accordance with the number of internships available.

2018-19 Postgraduate Module Handbook

DR815		Stand-Up: Comedy Club				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Autumn and Spring	M	30 (15)	100% Coursework	

Contact Hours

Between one and three 4-hour practical classes per week; one performance per week (which you will perform in or provide technical support for)

Learning Outcomes

After completing the module, students should be able to:

- Deploy advanced skills in performing stand-up comedy
- Deploy advanced skills in writing and/or devising stand-up comedy material
- Demonstrate the development of an individual voice in their work, showing original approaches to stand-up comedy material and performance.

Method of Assessment

Series of short performances (100%)

Preliminary Reading

- Allen, Tony, *Attitude: Wanna Make Something Of It?*, Glastonbury: Gothic Image, 2002
- Barker, Clive, '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
- Critchley, S., *On Humour*, London: Routledge, 2002
- Double, Oliver, *Stand-Up: On Being a Comedian*, London: Methuen, 1997
- Double, Oliver, *Getting the Joke: the Inner Workings of Stand-Up Comedy* (second edition), London: Bloomsbury, 2014
- Johnstone, Keith, *Impro*, London: Eyre Methuen, 1981
- Koestler, Arthur, *The Act of Creation*, London: Hutchinson, 1964 (Part One: The Jester)
- 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

Restrictions

This module is not available as a wild module.

Synopsis *

The module will provide a thorough exploration of stand-up comedy techniques at the forefront of professional discipline. Students will create and perform short routines, which they will use in regular performances in the low-key public context of Monkeyshine, a weekly comedy club set up for this purpose. As well as giving them a good deal of stage experience and allowing them to build up a body of tried and tested material, this will also give them the space to experiment and develop an individual voice, showing original approaches to stand-up.

DR817 Stand-Up: Experimental Comedy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Autumn and Spring	M	30 (15)	100% Coursework	

Contact Hours

Individual supervision, meetings, practical classes - up to four hours per week

Learning Outcomes

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

1. Deploy advanced skills in performing stand-up comedy
2. Deploy advanced skills in writing and/or devising stand-up comedy material
3. Demonstrate the development of an individual voice in your work (original approaches to stand-up comedy, in material and performance)
4. Undertake independent research, through both traditional research methods and through creative practice, thus demonstrating knowledge of historical and/or theoretical aspects of stand-up comedy

Method of Assessment

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

Preliminary Reading

See entry for DR815

Restrictions

This module is not available as a wild module.

Synopsis *****

This project is better known as EXPERIMENTAL COMEDY. Throughout Spring Term, you will be engaged in research, investigating historical and/or theoretical aspects of stand-up comedy. This will culminate in a performance (perhaps recreating a historical style of stand-up; exploring the artistic possibilities of stand-up; or testing aspects of theory in performance); and an essay (which will present your findings in written form and explain how they informed your performance).

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DR818 Stand-Up Comedy: Open Mike Project						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Autumn and Spring	M	30 (15)	100% Coursework	

Availability

This module is only available to students registered on the MA Stand-Up Comedy

Contact Hours

4-hour practical classes throughout the year

Learning Outcomes

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

- Deploy advanced skills in performing stand-up comedy
- Deploy advanced skills in writing and/or devising stand-up comedy material
- Demonstrate the development of an individual voice in your work (original approaches to stand-up comedy, in material and performance)
- Document, analyse and appraise your own work, with appropriate references to historical and theoretical context
- Engage with the professional world of stand-up comedy by performing in competitions and/or open mike spots in professional comedy clubs and/or setting up and performing your own shows

Method of Assessment

100% Coursework: Portfolio (60%); Recordings of Performances with contextual notes (40%)

Preliminary Reading

Chow, Broderick (2008) 'Situations, Happenings, Gatherings, Laughter: Emergent British Stand-Up Comedy in Sociopolitical Context', *Theatre Symposium*, vol. 16, no. 1, 121-133.

Double, Oliver (1997) *Stand-Up! On Being a Comedian*, London: Methuen.

Lee, Stewart (2010) *How I Escaped my Certain Fate: The Life and Deaths of a Stand-Up Comedian*, London: Faber & Faber.

Lockyer, Sharon and Lynn Myers (2011), "'It's About Expecting the Unexpected": Live Stand-up Comedy from the Audiences' Perspective', *Participations*, vol. 8, no.2, 165-88.

Martin, Steve (2007), *Born Standing Up*, London: Simon & Schuster.

Mintz, L.E. (1985) 'Standup Comedy as Social and Cultural Mediation', *American Quarterly*, Vol. 37, No. 1, Spring, 71-80.

Molineux, Christopher (2016) 'Life memory archive translation performance memory archive life: textual self-documentation in stand-up comedy', *Comedy Studies*, vol. 7, no. 1, 2-12.

Quirk, Sophie (2011), 'Containing the Audience: the "Room" in Stand-up Comedy', *Participations*, vol. 8, no.2, 219-38.

Pre-requisites

DR815, DR883, DR8**, DR995

Restrictions

This module is not available as a wild module

Synopsis *

Students will arrange, perform and document a series of open microphone spots in professional comedy clubs and/or arrange and perform their own shows (in addition to running Monkeyshine in the Spring term for DR815). This module will run throughout the academic year. Normally, students will start doing open mike spots of arranging their own shows in the Autumn Term and continue with these until early in the Summer Term. The students will be assessed through a portfolio of performance recordings, evidence of the administration of the project, etc. The module will require them to show sound judgement, personal responsibility and initiative, in complex and unpredictable professional environments.

2018-19 Postgraduate Module Handbook

DR832		Ensemble Work				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn and Spring	M	30 (15)	100% Coursework	
4	Canterbury	Spring	M	30 (15)	100% Coursework	Thompson Ms JE

Contact Hours

Learning and teaching activities for this module will include:

Workshops by staff members and invited practitioners = 36 hours (3 x 12 hour sessions)

Seminar discussions = 6 hours

Supervised rehearsals = 36 hours (3 x 12 hour sessions)

Private Study Hours = 222

Total Study Hours = 300

Learning Outcomes

On successfully completing the module students will be able to:

1. develop and deploy advanced skills in the creation of new performance (to include any techniques associated with live art, devised theatre, applied theatre, director's theatre, physical theatre, object theatre and site-specific theatre);
2. demonstrate an ability to create original and innovative performance from a variety of stimuli and sources and using appropriate techniques, structures and methodologies to develop those performances beyond conventional genre restrictions;
3. demonstrate an ability to undertake extended collaborative research and to explore hypotheses and questions concerning contemporary theatre-making through practice in companies;
4. acquire skills to work with new technologies in interactive performance environments;.
5. develop knowledge and a sophisticated understanding of the relationships between performers, space and audience in contemporary performance;
6. develop a company ethos, identity and mission, as well as marketing material and experience in producing own work.

Method of Assessment

100% Coursework : Ensemble Performances (50%); Reflective Essay (30%); Work in Progress (20%)

Preliminary Reading

Etchells, Tim (1999), *Certain Fragments*. London: Routledge.

Freeman, John (2007), *New Performance/New Writing*. Basingstoke, Palgrave Macmillan..

Goulish, Matthew (2000) *39 Microlectures: In Proximity of Performance* Routledge.

Heathfield, Adrian, ed., (2004), *Live: Art and Performance*. London: Tate Publishing.

Heddon, Deirdre & Jane Milling (2005), *Devising Performance: A Critical History*. Basingstoke: Palgrave Macmillan.

Pearson, Mike (2015), *Marking Time: Performance, Archaeology and the City*. Exeter: Exeter University Press.

Radosavljevic, Duska (2013), *The Contemporary Ensemble: Interviews with Theatre-Makers*. London; New York: Routledge.

Restrictions

This module is not available as a wild module

Synopsis *

This module forms part of the MA Theatre Making. During the Spring term students work in collaborative company contexts to develop and manage original practical and creative projects at an advanced level. This might involve them working as a director/performer and/or writer. Students will work as an ensemble by forming their own companies. Students will document the process, commenting and reflecting on their work as individual artists involved in collaborative practices. This may take the form of a website or can be paper-based with supporting documentation. Students are also expected to play a role within the company, supporting the work of other company members within the module. This might involve them performing in another student's show or taking responsibility within the company for publicity, stage management, technical support, Front-of House or budgeting. Teaching is through workshops and seminars led by members of staff collaborating with one professional theatre-maker or company known for their genre-crossing work, who regularly mentor the student companies (for instance, by coming in every two weeks or similar pattern, throughout the 12 weeks).

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DR852 Creative Producing-Audience, Dramaturgy & Development						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn and Spring	M	30 (15)	100% Coursework	

Contact Hours

Weekly hours: 2 X 2 hour group or individual seminars up to max of 18 hours and 130 placement hours (or equivalent) or individual research hours contact dependent on employment, 6 hours preparation of individual project

Learning Outcomes

1. Overall development and deployment of advanced skills in the creation of new performance and/or Company that will incorporate a creative idea and a detailed methodology in which to execute this using detailed business understanding and entrepreneurial methods.
2. A comprehensive understanding and knowledge of the procedures, processes and disciplines of working in a theatre company.
3. Understand and apply the basic forms of governance and incorporation that are used within Theatre.
4. Apply a general understanding of the key aspects of the legislation that impact on a theatre company and/or building, including Health and Safety, Employment and Contract law, using independent research.
5. Apply and demonstrate a general understanding of the need for, purpose and process of Marketing.
6. Evaluate and understand the component parts of a production.
7. Develop and demonstrate budgeting and costing of a proposed production.
8. Develop understanding of the analysis and evaluation of potential audiences through market research principles and communication techniques, where possible by participating in the preparation and/or execution of a marketing campaign with a placement company.
9. Develop an understanding of evaluating and considering production, programme or season of work.
10. An ability to present and defend original and independent arguments and propositions about a creative idea and execution.

Method of Assessment

100% Coursework: Individual Contribution and Research (20%); Group Pitch (30%); Industry Awareness (blog & essay 3/4,000 words) (50%)

Preliminary Reading

The Business Enterprise Handbook: The Sunday Times & IoD 2001, Colin Barrow, Robert Brown, Liz Clarke

Synopsis *

The creation of theatre is often seen from the perspective of the end product. However, to have an effect, Theatre needs to be attractive and robust enough to stand up to all the other offerings available in the "leisure pound" market. It requires a portfolio of components to be effective, such as: effective and stimulating content, an interesting interpretation, competent and suitable cast, evocative design, a suitable venue, pragmatic logistics to get the set, equipment, and cast into the venue and to and from it, an effective business plan and cashflow to enable it all to happen, and most importantly, an audience to play to. It is these components that make or break a professional Theatre company. This module will look at the initial aspects needed to make theatre happen and give form to the creativity.

2018-19 Postgraduate Module Handbook

DR853 Creative Producing and Dramaturgy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn and Spring	M	45 (22.5)	100% Coursework	

Contact Hours

Students are expected to spend a full forty hour working week on their MLevel Theatre specialism. On this module, there will be six weekly hours of intensive teaching-led contact time in lectures, seminars, and workshops over the first eight weeks of Autumn Term. These sessions include Master Classes with invited practitioners demonstrating and discussing their work. In addition, students will be expected to spend approx. ten weekly hours on set projects preparing, compiling and assessing case studies and sample material in both self-directed and team-based study and research. The remainder of the working week is required on developing their own individual knowledge base and ideas. Self-directed learning and research is indispensable for this module, including continuous theatre visits, the extensive study of playtexts old and new, and keeping up-to-date with the regional, national and international world of theatre performance.

Learning Outcomes

Successfully participating in and completing this module, students will have developed:

1. Advanced skills in the creation of original theatre of artistic quality and financial sustainability, supported by detailed understanding of artistic processes as well as entrepreneurial methods in theatre production.
2. A systematic understanding of professional procedures, processes and disciplines in the running and programming of a venue and theatre company, informed by professional practice.
3. Advanced comprehension of the realisation of original artistic ideas within frameworks of legislation, cultural policy, and professional enterprise.
4. Knowledge of contemporary regional, national, and – to certain degrees – also international contexts and networks of theatre artists, producers, companies and venues.
5. Proficiency in assessing actual professional practice, and to present and defend original, informed and competent analysis, arguments, and recommendations.

Method of Assessment

100% Coursework: Case Studies - Performance (12.50%); Case Studies - Contract Law (12.50%); Contribution to Group Production Project (30%); Individual Contribution and Research (20%); Group Presentation (25%)

Preliminary Reading

Cathy Turner and Synne Behrnt, *Dramaturgy and Performance*, Palgrave Macmillan 2007

R Knowles, *Reading the Material Theatre*, Cambridge UP 2004

Theaterschrift 5/6/1994: On Dramaturgy

S Jonas, G Proehl, M Lupu, eds, *Dramaturgy in American Theater: A Source Book*, Thomson 1997

P Dean: *Production Management: Making Shows Happen*. Crowood 2002

C Raymond, *Essential Theatre: The Successful Management of Theatre and Venues*, Arts Council 1999

C Raymond, *Clear Sightlines: The Successful Management of Touring Companies*, Arts Council 1993

C Barrow, R Brown, L Clarke, *The Business Enterprise Handbook*, Sunday Times & IoD 2001

B Cardullo (ed.) *What Is Dramaturgy?*, Peter Lang 1995

M Luckhurst *Dramaturgy: A Revolution in Theatre*, Cambridge University Press 2006

Synopsis *

Making artistic and logistic ends meet is the key skill to create successful theatre. All too often, performances are mere spectacular commodities, while other projects of artistic merit fail to survive in today's leisure pound market. This M-Level module will look at basic aspects needed to make theatrical events of professional artistic quality happen successfully, such as a stimulating and interesting content, a competent and suitable artistic team, evocative design, a suitable venue, pragmatic logistics, an effective business plan, and, most importantly, an audience to play to.

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DR856 Creative Producing 4 - The Creative Idea						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	M	30 (15)	100% Coursework	O'Brien Mr D

Contact Hours

Approx 6 Hours Per Week

Learning Outcomes

1. Overall development and deployment of advanced skills in the creation of new performance and/or Company that will incorporate a creative idea and a detailed methodology in which to execute this using detailed business understanding and entrepreneurial methods.
2. A comprehensive understanding and knowledge of the procedures, processes and disciplines of working in a theatre company.
3. Understand and apply the basic forms of governance and incorporation that are used within Theatre.
4. Apply a general understanding of the key aspects of the legislation that impact on a theatre company and/or building, including Health and Safety, Employment and Contract law, using independent research.
5. Apply and demonstrate a general understanding of the need for, purpose and process of Marketing.
6. Evaluate and understand the component parts of a production.
7. Develop and demonstrate budgeting and costing of a proposed production.
8. Develop understanding of the analysis and evaluation of potential audiences through market research principles and communication techniques, where possible by participating in the preparation and/or execution of a marketing campaign with a placement company.
9. Develop an understanding of evaluating and considering production, programme or season of work.
10. An ability to present and defend original and independent arguments and propositions about a creative idea and execution.

Method of Assessment

100% Coursework: Individual Contribution, Supervision Preparation and Communication (20%); Business Plan 5,000-6,000 words or equiv. (50%); Presentation (30%)

Synopsis *

The creation of theatre is often seen from the perspective of the end product. However, to have an effect, Theatre needs to be attractive and robust enough to stand up to all the other offerings available in the "leisure pound" market. It requires a portfolio of components to be effective, such as: effective and stimulating content, an interesting interpretation, competent and suitable cast, evocative design, a suitable venue, pragmatic logistics to get the set, equipment, and cast into the venue and to and from it, an effective business plan and cashflow to enable it all to happen, and most importantly, an audience to play to. It is these components that make or break a professional Theatre company. This module will look at the initial aspects needed to make theatre happen and give form to the creativity. This module is designed to allow the student to apply and demonstrate individual capability through proposing a business plan for the delivery of a creative idea. This will be assessed in the same way that a professional plan would be and the student will need to demonstrate a strong understanding of all aspects of pitching and developing an idea.

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DR867 Performance Practices						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	M	30 (15)	100% Coursework	Thompson Ms JE

Contact Hours

Throughout the year, you will be expected to make a full time commitment, working as part of a theatre company. You should expect to see your tutor on a regular basis either in tutorials or in rehearsals. In addition to contact time, you are timetabled to meet with your company most weekdays and some weekends, to make up a total of 40 hours of practical work per week. Your tutor will monitor your practical project, research portfolio and professional study. There will be ongoing one-to-one feedback in all sessions.

Learning Outcomes

On successfully completing the module students will be able to:

1. develop and deploy advanced skills in the creation of new performance and live art (to include techniques associated with performance art, live art, directing, devising, physical theatre, puppet and object theatre and applied theatre);
2. demonstrate an ability to create original and innovative performance from a variety of stimuli and sources in a range of contexts using appropriate techniques, structures and methodologies to develop those performances;
3. plan appropriate creative processes including warm-up exercises and devising techniques drawing on the work of a variety of key practitioners;
4. use technical apparatus and associated resources necessary to realise the demands of production in live performance safely and effectively, including knowledge of risk assessment procedures;
5. develop a critical awareness of the current discourses of and around contemporary performance and theatre making practices and demonstrate an ability to contextualise their work within these debates;
6. develop a knowledge and understanding of the relationships between performers, space and audience in contemporary performance;

Method of Assessment

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

Preliminary Reading

Auslander, Philip (1999), *Liveness: Performance in a Mediatized Culture*, London: Routledge,
Daniels, Robert Jude (2014), *DIY*. Chichester: University of Chichester,
Etchells, Tim (1999), *Certain Fragments*, London: Routledge.
Govan, Emma, Helen Nicholson, Katie Normington (2007), *Making a Performance: Devising Histories and Contemporary Practices*. London: Routledge.
Lehmann, Hans-Thies (2006), *Postdramatic Theatre*. London: Routledge,
Mermikades, Alex and Jackie Smart (2010), *Devising in Process*. Basingstoke: Palgrave Macmillan.
Radosavljevic, Duska (2013), *Theatre-Making: Interplay Between Text and Performance in the 21st Century*. Basingstoke: Palgrave Macmillan.
Shepherd, Simon (2012), *Direction: Readings in Theatre Practice*. Basingstoke: Palgrave Macmillan.
Prentki, Tim and Preston, Sheila, eds (2009), *The Applied Theatre Reader*. London: Routledge.

Restrictions

This module is not available as a wild module

Synopsis *

This module is one of four co-requisite modules which form the MA Theatre Making. The term 'performance practices' includes a diversity of styles and approaches that extend and interrogate the boundaries between theatre forms – such as devising, directing, physical theatre, live art, applied theatre and so on. Performance Practices gives students the opportunity to develop advanced theatre making skills by combining techniques, processes and practices from several specialist areas of performance, reflecting the contemporary need and trend to work across genres. The course is committed to producing work which is innovative, for instance working with new technologies in interactive performance environments. At the centre of the course is a commitment to exploring the complexity of relationships between performer, space and audience. Students work in groups, developing their skills and interests in theatre making throughout the term, and are assessed on group or individual projects, and a reflective essay. Topics covered (these are negotiated with the students in accordance with their interests) might include: place and space; site specific performance; working with found materials; object theatre; Auto/biography; the body as material and site; image based theatre; working with text; devising techniques; directing techniques; approaches to applied theatre. This programme of work is taught in conjunction with professional practitioners who supervise students for a sustained period of time (for instance, three weeks or over).

2018-19 Postgraduate Module Handbook

DR880 Ensemble Devising and Performance						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	M	45 (22.5)	100% Coursework	Mitchell Dr R

Contact Hours

450 study hours

Learning Outcomes

On successful completion of this module, students will have developed:

- essential skills in the autonomous and independent composition of a collaborative performance process, with particular emphasis on the generation of physical and vocal scores, as well as on its dramaturgical and directorial dimensions
 - knowledge about various contexts (historical, ethical, and terminological) that characterise ensemble composition and performance
 - essential skills in a rehearsal process that links training with collaborative composition and performance
 - skills in the documentation of an artistic work as an integral part of the compositional and performance process
- current discourses of and around ensemble performance and the contextualisation of their own work within these contexts

Method of Assessment

100% Coursework: Ensemble Performance Presentation (60%); Performance Portfolio (40%)

Preliminary Reading

Books

Barba, Eugenio, and Nicola Savarese, eds., *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*, second edition, London: Routledge 2006
Bicat, Tina, and Baldwin Chris, eds., *Devised and Collaborative Theatre: A Practical Guide*, Ramsbury: Crowood 2002
Camilleri, Frank, *Dramaturgy of a Performance Process*, Malta: Icarus Project 2006
Flaszen, Ludwik, Grotowski and Company, ed by Paul Allain, *Holstebro-Malta-Wroclaw*: Icarus 2010
Graham, Scott, and Steven Hoggart, eds., *The Frantic Assembly Book of Devising Theatre*, London: Routledge 2009
Murray, Simon, and John Keefe, eds. *Physical Theatres: A Critical Introduction*, London: Routledge 2007
Shevstova, Maria, Dodin and the Maly Drama Theatre: *Process to Performance*, London: Routledge 2004
Staniewski, Wlodzimierz, and Alison Hodge, *Hidden Territories: The Theatre of Gardzienice*, London: Routledge 2003

Journal Articles and Journals

Theatre, Dance and Performance Training

Films

DV8: *The Cost of Living*,
Frances Barbe: *From Studio to Stage*, University of Kent, 2009
Kaosmos – A Production by Odin Teatret (1993-97), Holstebro: Odin Teatret Film, 1998

Synopsis *

This spring term module is aimed at developing advanced skills in the composition, rehearsal, and performance of an ensemble theatre piece. Students will work collaboratively to: identify a starting point, generate physical and vocal scores, and construct and act a performance score. The module will be complemented by the spring workshop and seminar sessions of DR891 Physical and Vocal Training for Actors which focus on collaborative training techniques. Students will document the ongoing group work as an integral part of the compositional process; they will comment and reflect on their work as collaborative artists involved in an autonomous practice. Students will demonstrate their learning towards the end of term by an Ensemble Performance Presentation. This will be accompanied by the DR891 Ensemble Technical Presentation which will take the form of a lecture-demonstration on the subject of the training processes that influenced their Ensemble Performance. In this way, students will be encouraged to link training process with artistic result.

2018-19 Postgraduate Module Handbook

DR882 Creative Producing Proposal						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn and Spring	M	15 (7.5)	100% Coursework	

Contact Hours

150 study hours

Learning Outcomes

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

- advanced critical, artistic and conceptual research paradigms in Theatre Studies in order to comprehend, interpret and intelligently engage with the work of production and performance;
- current research and critical debates, as they are undertaken within the industry, department, its research groups, departmental and cross-Faculty research centres, and the wider field of Theatre Studies;
- bibliographical and documentation techniques as well as other research methodologies in order to engage with theatre performance, production and text-based as well as visual and performed sources on an advanced level, and to apply these techniques efficiently and effectively in their own postgraduate work;
- creative and critical engagement in and independent management of their academic research, whether investigating past or present theatre practices, own production needs and/or the creation of new work;
- the inherent interdisciplinary nature of theatre, dance, performance, art, philosophy and culture, and how to apply effectively knowledge, concepts and skills from other disciplines to enhance the understanding of theatre practices.

Method of Assessment

100% coursework: 3000 word assignment/presentation (100%)

Preliminary Reading

James Seabright, *So You Want to be a Producer*, Nick Herne Books, 2010
Pavis, P., *Analyzing Performance: Theatre, Dance, Film*. University of Michigan Press, 2003.

Synopsis *

As part of the Creative Producing taught Masters-programmes in Theatre Studies, this module introduces and expands students' knowledge and familiarity with the preparation, research and understanding of general approaches, fields, and methodologies of academic research at postgraduate level, including techniques of bibliography and documentation, and with current subject-specific discourses in the field; these may include current aspects such as theatre historiography, performance studies, theatricality, liveness, mise-en-scène and postdramatic theatre. They will gain skills in writing and describing projects in a cohesive and persuasive manner. Students can also be thoroughly introduced and integrated within the departmental networks and research groups, encountering and discussing ongoing research projects by departmental staff and fellow postgraduate students, as well as following and debating current work and thinking.

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DR883 Stand-Up Comedy: Reflect and Perfect						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	M	30 (15)	100% Coursework	

Contact Hours

Practical Workshops - 4 hours per week for 12 weeks

Learning Outcomes

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

- Reflect on their own performance practice, demonstrating how this relates to relevant contexts and theories
- Analyse the work of other comedians
- Carry out independent research and deploy this to support their analysis of their own work and that of other comedians
- Deploy advanced skills in performing stand-up comedy
- Deploy advanced skills in editing, reworking, and possibly writing/devising stand-up comedy material
- Demonstrate the ability to structure and perform a longer set of stand-up comedy material
- Demonstrate the development of an individual voice in their work (original approaches to stand-up comedy, in material and performance)

Method of Assessment

100% Coursework: 15-20 minute performance (60%); 2500 word portfolio (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
Bradbury, D., and McGrath, J., *Now That's Funny: Writers on Writing Comedy*, London: Methuen, 1998
Byrne, J., *Writing Comedy*, London: A&C Black, 1999
Carr, Jimmy and Greeves, Lucy, *The Naked Jape: Uncovering the Hidden World of Jokes*, London: Michael Joseph, 2006
Carter, J., *Stand-Up Comedy: The Book*, New York: Dell, 1989
Cook, W., *Ha Bloody Ha: Comedians Talking*, London: Fourth Estate, 1994
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
Koestler, A., *The Act of Creation*, London: Hutchinson, 1964
Mintz, L.E., 'Standup Comedy as Social and Cultural Mediation', *American Quarterly*, Vol. 37, No. 1, Spring 1985, pp.71-80
Murray, L., *Teach Yourself Stand-Up Comedy*, Abingdon: Teach Yourself, 2007
Rutter, J., 'The stand-up introduction sequence: Comparing comedy comperes', *Journal of Pragmatics*, Vol. 32, 2000, pp.463-483
Wolfe, R., *Writing Comedy*, London: Robert Hale, 1996

Restrictions

This module is not available as a wild module.

Synopsis *

Over the course of the academic year, you will be set tasks which involve reflecting on your own work, exploring the context of professional stand-up comedy, and engaging with relevant theory to develop your analytical skills. These tasks will lead towards a written assignment, in which you will, for example, reflect on aspects of your own performance, discuss the work of other comedians, accurately transcribe stand-up comedy routines, etc. The second phase of the module will move from written reflection to making practical use of this, employing the insights you have gained to revisit earlier performances. You will learn how to repeat and rework existing gags and routines, and how to structure a longer act out of them. The module will culminate with you performing a 15-20 minute set of this reworked material in a more prominent public venue, effectively a professional environment for stand-up comedy.

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DR891 Physical and Vocal Training for Actors						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn and Spring	M	45 (22.5)	100% Coursework	Mitchell Dr R

Contact Hours

450 study hours

Learning Outcomes

On successful completion of this module, students will have developed:

- Essential practical skills and processes of physical and laboratory theatre training within a pre-professional context;
- The various contexts (historical, ethical, and terminological) that influence and inform physical and laboratory theatre training;
- The ability to develop, individually and within a group, physical training processes, with particular emphasis on body flexibility and vocal range, as well as project management;
- The symbiotic relationship between practice and terminology, with particular emphasis on the practice-based conceptualisation of movement, space, rhythm, texture, range, and relationship with observers;
- The essential links between laboratory training and its application in acting and performance composition;
- The documentation of creative processes and artistic work in effective formats;
- Current discourses of and around theatre training and the contextualisation of their own work within these contexts.

Method of Assessment

100% coursework: Solo Technical Presentation (Autumn): 40%; Ensemble Technical Presentation (Spring): 40%; Contribution to Workshop Sessions / Contextual Seminars (i.e. process mark): 20%

Preliminary Reading

- Allain, Paul, *The Theatre Practice of Tadashi Suzuki*, London: Methuen 2009.
Allain, Paul, *Gardzienice: Polish Theatre in Transition*, London: Harwood 1997.
Barba, Eugenio, and Nicola Savarese, eds., *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*, second edition, London: Routledge 2006
Dennis, Anne, *The Articulate Body: The Physical Training of the Actor*, London: Nick Hern Books 2002
Evans, Mark, *Movement Training and the Modern Actor*, London: Routledge 2009
Grotowski, Jerzy, *Towards a Poor Theatre*, London: Routledge 2002
Hodge, Alison, ed., *Actor Training*, second edition, London & New York: Routledge 2010
Lecoq, Jacques, *The Theatre of Movement and Gesture*, London: Routledge 2006
Martin, John, *The Intercultural Performance Handbook*, London: Routledge 2003
Murray, Simon, and John Keefe, eds. *Physical Theatres: A Critical Introduction*, London: Routledge 2007
Schino, Mirella, *Alchemists of the Stage: Theatre Laboratories in Europe*, Holstebro-Malta-Wroclaw: Icarus 2009
Staniewski, Włodzimierz, and Alison Hodge, *Hidden Territories: The Theatre of Gardzienice*, London: Routledge 2003
Watson, Ian, ed., *Performer Training: Developments Across Cultures*, London: Harwood Academic Publishers 2001
Zarrilli, Phillip, *Psychophysical Acting: An Intercultural Approach after Stanislavski*, London: Routledge 2008
Zarrilli, Phillip, ed. *Acting (Re) Considered: A Theoretical and Practical Guide*, London: Routledge 2002

Synopsis *

This module directs students to investigate and develop physical and vocal actor training techniques. It is designed to complement the other modules on the PATAP Specialism by providing synergies between training and performance applications, with the objective of linking process with product. Autumn term focuses on individual training techniques and the development of autonomous processes for actors. Spring term will focus on ensemble training by exploring partner and group-based processes.

2018-19 Postgraduate Module Handbook

DR895		Solo Acting:Composition and Performance				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	M	30 (15)	100% Coursework	Mitchell Dr R

Contact Hours

Approx 3 Hours Per Week

Learning Outcomes

By taking this module you will:

- Develop essential skills in the independent composition of a solo performance process, with particular emphasis on the generation of physical and vocal scores, as well as on its dramaturgical and directorial dimensions
- Extend knowledge about various contexts (historical, ethical, and terminological) that characterise solo composition and performance
- Enhance essential skills in a rehearsal process that links training with solo composition and performance
- Develop skills in the documentation of an artistic work as an integral part of the process

Method of Assessment

100% coursework: Solo Performance (50%); Performance Portfolio (including 3,000 word evaluation)(30%); Contribution to Solo Performance Work (i.e. process mark) (20%)

Preliminary Reading

Awaiting new list. Please contact the convenor for further information

Synopsis *

This module is aimed at developing advanced skills in the composition, rehearsal, and performance of a solo theatre piece. Students will identify a starting point, generate physical and vocal scores, and construct and act a performance score. The module will be complemented by the autumn workshop and seminar sessions of DR891 Physical and Vocal Training for Actors. Students will document the ongoing work as an integral part of the compositional process and be encouraged to link training process with artistic result.

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DR899		Professional Study				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Spring	M	30 (15)	100% Coursework	Hager Mr P

Contact Hours

In line with the advanced nature of Masters-level work, students are expected to show independence and autonomy in the organisation and management of this project, framed by regular individual supervision and group tuition.

There will be approx. two group meetings at the beginning, and one debrief before the concluding submission, and it is expected that students avail themselves to individual tutorials across the term prior to and during their placement/research to guide them through this project.

Students will be expected to devote 300 hours into their study, documentation, and evaluation of professional practice for their casebook submission.

Learning Outcomes

On successful completion of this module, students will have developed:

- their ability to plan and conduct in a self-directed and independent way a critical investigation that productively applies theories, concepts and discourses to advance the understanding of professional theatre practices;
- their systematic understanding of contextual frameworks of theatre production and performance, such as social environment, audience demographics, institutional structures, cultural policies, artistic ideologies;
- their ability to engage critically and effectively with processes of production and performance, drawing on a range of research methodologies to support their investigation;
- their comprehensive understanding of discourses in the field of theatre studies and their relevance within/application to processes of production and performance;
- their skills in recording, documenting and analysing dramaturgic and performance practices and processes, thus generating and digesting primary source material.

Method of Assessment

100% coursework: Casebook Portfolio (100%)

Preliminary Reading

- Barrett, E. and B. Bolt, eds, *Practice as Research: Approaches to creative arts enquiry*. London: I. B. Tauris, 2007.
Boud D, Keogh R and Walker D *Reflection: Turning Experience into Learning*, Kogan Page, London, 1994.
Davis, T., ed., *The Cambridge Companion to Performance Studies*. Cambridge: Cambridge University Press, 2008.
Freeman, John, *Blood Sweat and Theory: Research Through Practice in Performance*, London: Libri, 2009
Jaspers M, *Beginning Reflective Practice*, Cheltenham, Nelson Thornes, 2003.
Johns C, *Becoming a Reflective Practitioner*, Blackwell Science (UK), 2004.
Kershaw, Baz and Helen Nicholson (eds), *Research Methods in Theatre and Performance*, Edinburgh University Press: Edinburgh, 2011.
Nelson, Robin, *Practice as Research in the Arts: Principles, Protocols, Resistances*, Basingstoke: Palgrave Macmillan 2013 (available as e-book in the library).

Synopsis *

Offering an opportunity to explore the interconnection between academic research and professional practice in theatre and performance, this module invites students on the MA European Theatre & Dramaturgy to apply their knowledge and research within a professional context and environment. This can take the form of either a placement with a venue or company, which the student has arranged in the first part of the course, potentially supported by Erasmus international placement funding for a placement in Europe. Alternatively, this casebook may be based on a less formalised, but still primary mode of research of a specific venue, company, or theatre practitioner, emphasising the first-hand generation of research material through direct observation, interviews, and analysis.

Students may self-select, according to their own interests and specialisms within the vast field of European theatre, a company, venue or practitioner of their choice, and individually negotiate the terms and opportunities to undertake this study, which is normally undertaken during the Spring vacation and summer term period.

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DR900 European Theatre: Landscapes and Dramaturgies						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	M	30 (15)	100% Coursework	

Contact Hours

The module will be taught through a mix of lectures, seminar sessions and more intensive workshop-sessions with guest lecturers and visiting speakers. Typically, there will be 2 weekly contact hours over 10 weeks of the term, although the sessions may be arranged in longer blocks, workshops and other patterns over a sustained period of time. In addition, there will be further one-off teaching events, such as archive visits at the Templeman Library and/or the V&A Theatre Collection; visiting lectures and seminars hosted by the ETRN and CKP research centres; joint visits to theatre performances, totalling approx. 30 hours. Students will have a compulsory one-to-one progress review/feedback meeting in the course of the term.

Learning Outcomes

On successful completion of this module, students will have developed:

- the ability to analyse, interpret and evaluate theatre texts, production dramaturgies and performance events from a wider European context, possibly including works in languages other than English, from a range of sophisticated perspectives;
- their knowledge and understanding of the historical emergence and contemporary manifestations of practices, traditions, and paradigms of theatre performance in Europe;
- their familiarity with and sensitivity for varying cultural, political, social, and intellectual contexts of European theatre practice;
- their understanding of the wider interdependency of creative practice, critical theory, production processes and cultural policies in the creation of theatre in a variety of national, geographical, political and aesthetic contexts, and the ability to utilise this knowledge for comparative study.

Method of Assessment

100% coursework: Research Review (30%); Research Essay (50%); Seminar Participation and Presentation (20%)

Preliminary Reading

Delgado, Maria M. and Dan Rebellato, eds, *Contemporary European Theatre Directors*. Abingdon and New York: Routledge, 2010.
Fischer-Lichte, Erika, *The Transformative Power of Performance: A new aesthetics*. Abingdon and New York: Routledge, 2008.
Kelleher, Joe, and Nicholas Ridout, eds, *Contemporary Theatres in Europe*. Abingdon and New York: Routledge, 2006.
Lehmann, Hans-Thies, *Postdramatic Theatre*. Abingdon and New York: Routledge, 2006.
Luckhurst, Mary, *Dramaturgy: A Revolution in Theatre*. Cambridge: CUP, 2006
Maanen, Hans van, Andreas Kotte and Anneli Saro, eds, *Global Changes - Local Stages. How Theatre Functions in Smaller European Countries*. Amsterdam: Rodopi, 2009.
Wilmer, S.E., ed., *National Theatres in a Changing Europe*. Basingstoke: Palgrave Macmillan, 2008.
Western European Stages (journal)
Contemporary Theatre Review (journal)

Restrictions

This module is available as a wild module

Synopsis *

The module provides an introduction into selected contexts, histories, dramaturgies, and contemporary practices of European Theatre. Students will encounter the specific institutional and cultural contexts of creating theatre and performance in a variety of (Continental European) countries and historical periods of European theatre history. The module thereby provides a selective panoramic overview, focussing on practitioners, dramaturgies and current theatre work. Students will also become familiar with prominent contemporary discourses and theoretical perspectives in European theatre and performance studies, such as the paradigms of 'post-dramatic theatre', 'mise en scène' and the 'performative'. Where possible, the module will draw on current theatre work presented at London, Canterbury, and elsewhere, offering direct encounters with a range of different European theatre traditions, genres, and core practitioners, from Regietheater to contemporary dance performance or music theatre. Approximately three joint (compulsory) theatre visits are therefore an integral part of the curriculum.

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DR903 Theatre & Audiences						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	M	30 (15)	100% Coursework	Hager Mr P

Contact Hours

12 x three hour lecture/seminar

Learning Outcomes

On successfully completing the module students will be able to:

- Present sophisticated views of theatre audiences in all their heterogeneity, individuality and unpredictability
- Articulate complex ideas about histories and practices of spectating in Britain and Europe
- Discuss different ways in which theatre-makers have engaged and interacted with audiences throughout history in Britain and Europe
- Elaborate nuanced plans for developing new audiences, communicating with audiences and gathering audiences' opinions through qualitative methods
- Confidently contextualise recent research approaches and developments of audience studies, such as cognitive approaches, affect theory, and ethnography
- Apply historical and theoretical knowledge on theatre audiences to theatre-making in order to devise new modes of engagement

Method of Assessment

100% Coursework: 5000 word essay (40%); Presentation (30%); Audience Feedback Report (30%)

Preliminary Reading

Bennett, Susan (1997; 2013), *Theatre Audiences: A Theory of Production and Reception*. London; New York: Routledge.
Freshwater, Helen (2009), *Theatre & Audiences*. Basingstoke; New York: Palgrave Macmillan.
Heim, Caroline (2016), *Audience as Performer: The Changing Role of Theatre Audiences in the Twenty-First Century*. London; New York: Routledge.
Hurley, Erin, (2010) *Theatre & Feeling*. Basingstoke; New York: Palgrave Macmillan.
Kattwinkel, Susan (2003), *Audience Participation: Essays on Inclusion in Performance*. Westport: Praeger.
McConachie, Bruce, (2008) *Engaging Audiences: A Cognitive Approach to Spectating in the Theatre*. Basingstoke; New York: Palgrave Macmillan.
White, Gareth, (2013) *Audience Participation in Theatre: Aesthetics of the Invitation*. Basingstoke; New York: Palgrave Macmillan.

Restrictions

This module is available as a wild module

Synopsis *

This team-taught module is intended to provide a basis of shared knowledge and understanding of theatre audiences to MA Drama students. The core subject of this module will be approached from various perspectives reflecting current available expertise in the Department. Lectures and seminar discussions on histories of spectatorial practices – for instance in Elizabethan England – will feature next to sessions about experimental theatre productions that engage audiences in particularly compelling ways – such as contemporary participatory practices. Typically, there will be opportunities to discuss what audiences do, how they feel, and how their brain and body responds to theatre from the perspective of affect studies, cognitive science, and critical theory. Activities such as devising audience questionnaires to gather feedback from spectators in response to a specific production, and the reading of audience reviews in newspapers, blogs and social media will enable the cohort to question the supposed homogeneity of theatre audiences and to begin to think as theatre-makers about audiences in a nuanced, sophisticated way.

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DR995 Dissertation Project:(MA-T)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn and Spring	M	60 (30)	100% Project	Varakis-Martin Dr A
2	Canterbury	Autumn and Spring	M	60 (30)	100% Project with Compulsory Numeric Elements	Varakis-Martin Dr A

Contact Hours

Students are expected to show independence and autonomy in the organisation and management of this extended research project, which will be framed by regular individual supervision. There will also be meetings with the whole group of students to discuss their MA project, with meetings in the Summer Term where students will present either their practice-as-research presentation, or an academic conference paper, of 20 minutes, on the progress of their research. It is expected that in addition to contact hours with their programme Convenor and Director of Taught MA Programmes, students make use of approx. six hours of tutorial meetings with their appointed supervisors for guidance and feedback. Students will be expected to devote 600 hours of study into the development, research, and completion of their dissertation project. Contact hours: 8 hours in seminars, 8 hours in tutorial/supervision meetings

Learning Outcomes

On successful completion of this module, students will have developed:

- their ability to independently define a research topic and to autonomously undertake and complete an advanced, systematic, in-depth research, either through academic research or through practice-as-research;
- their advanced understanding of research paradigms in Theatre Studies and how to apply these effectively in order to intelligently engage with the chosen research aspect, producing original insight and understanding;
- their ability to engage confidently and competently in advanced academic research at the forefront of the discipline, as appropriate for postgraduate Masters-level work;
- their ability to locate, produce, synthesise, and productively employ a range of primary source materials;
- their confidence and ability to be employed in leading roles in the theatre profession, and/or to proceed into further postgraduate research in theatre and performance.

Method of Assessment

Option 1: Research

- Academic Conference Paper, 20 minutes, and approx. 15 minutes Q&A/discussion –30%
 - Dissertation of 12,500 words – 70%
- Both elements must be passed.

Option 2: Practice-as-Research

- Practical Project of 20 minutes, to address one or more aspects relevant to the research topic investigated –70%
 - Dissertation of 7,500 words, applying and critiquing the project and its experience/results, embodying it within a wider horizon of research –30%
- Both elements must be passed.

Preliminary Reading

Biggam, John. *Succeeding With Your Master's Dissertation: A Step-By-Step Handbook*, 3rd ed. London: Open University Press, 2014.

Furseth, Inger and Everett, Eurus Larry. *Doing Your Master's Dissertation: From Start To Finish*. New York: Sage Publications, 2013.

Barrett, Estelle and Bolt, Barbara. *Practice as Research: Approaches to Creative Arts Enquiry*. London: B. Tauris & Co Ltd., 2010.

Nelson, Robin. *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. London: Palgrave Macmillan, 2013.

Further topic and project-specific reading depends on the individual project and will be advised by Programme Convenors.

Pre-requisites

None

Synopsis <span style =

Throughout their studies on a taught Masters-course, students will develop and pursue an in-depth research into a specific topic, thus their potential as appropriate for a postgraduate degree. Students will start shaping and preparing their research early in the year, supported by mandatory seminars in academic writing, research skills and resources, and practice as research (PaR). Students will meet with their Programme Convenor and the Director of Taught MA Programmes in the Autumn term before deciding late in the Autumn Term whether they will pursue Options 1 or 2 as detailed below. Students will present either their practice-based research or an academic conference paper in Summer Term at a Postgraduate Conference organised by the Department, and they will submit their final dissertation by 1st September. While building on research undertaken previously on their course, and the opportunity to extend any further aspects previously discussed, the topics and submission cannot duplicate material previously submitted for examination as part of the MA-programme.

2018-19 Postgraduate Module Handbook

FI811 Conceptualising Film						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	M	30 (15)	100% Coursework	

Contact Hours

The module will be taught through screenings, lectures and seminars.

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

Total contact over 12 weeks: 50 hours.

Average per week: 4 hours, 20 mins.

Total student 'effort' hours (including private study): 20 per week, 240 over 12 weeks.

Learning Outcomes

By the end of the course, students will be able to

- Critically analyse and make use of reading material and conceptual frameworks
- Give sustained attention and concentration in order to examine the details of texts
- Develop advanced skills of cogency, structure and presentation of arguments
- Write and talk appropriately according to purpose; use wide vocabulary; use correct spelling, syntax and punctuation; express complex ideas, arguments and subtleties of meaning; select and shape language to achieve sophisticated effects

Method of Assessment

100% coursework: 1,500-2,000 word exercise(30%); 5000 word essay (60%); Seminar performance (10%)

Preliminary Reading

Allen, Richard and Murray Smith, *Film Theory and Philosophy*, Oxford, 1997
Arnheim, Rudolf, *Film as Art*, University of California Press, 1983 (2nd edition)
Carroll, Noel, *Theorizing the Moving Image*, Cambridge University Press, 1996
Mast, G and Cohen, M, *Film Theory and Criticism*, 2004 (5th edition)
Perkins, V.F., *Film as Film*, Penguin, 1993 (2nd edition)

Synopsis *

Conceptualizing Film will provide students both with an in-depth examination of certain key issues in film theory, as well as approaching them (predominantly) from a distinct perspective associated with an emerging 'paradigm' of theory, namely 'analytic philosophy of film'. The module will be organized around a series of sub-themes within the general domain of the philosophy of film, including emotion and film, the aesthetics and ethics of film, the nature of photographic and filmic representation, and the ways in which films might themselves act as vehicles for philosophical ideas. Throughout the course we will also consider the different styles of philosophy and their relationship to film theory. Seminars will stress the importance of examining arguments with care and rigour, and will introduce students explicitly to certain formal philosophical 'methods' of assessing arguments (eg. spotting question-begging, understanding distinctions such as that between entailment and implicature, the use of counterexamples and thought experiments). The ability to acquire and put to use such skills will be central in students achieving module objectives.

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FI812 Advanced Film Theory						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	M	30 (15)	100% Coursework	Kamm Dr F

Contact Hours

3 hours lecture-seminar per week and 3 hours screening

Learning Outcomes

By the end of the course, students will have:

- reflected upon the specificity of film and/or the cinema, displaying an awareness of its distinguishing features
- explored the aesthetic strategies of particular films in terms of their relationship with film's/cinema's specific and distinguishing features
- understood the details of a particular conceptual framework as applied to film/cinema
- evaluated the potential and limitations of that conceptual framework in elucidating the particularity of film/cinema
- developed their skills in researching and analyzing films in the context of other related forms of and theoretical debates about appropriate case studies
- understood the historical trajectory of the theory of film including French film theory.

Method of Assessment

100% coursework: 6000 word essay (90%); Seminar participation (10%)

Preliminary Reading

Allen, Richard and Murray Smith, *Film Theory and Philosophy*, Oxford University Press, 1997
Arnheim, Rudolf, *Film as Art*, University of California Press, 1983 (2nd edition)
Balázs, Béla, *Theory of the Film*, trans. Edith Bone, New York: Dover, 1970
Bazin, André, *What is Cinema? Vol. I & II*, trans. Hugh Gray, Berkeley: University of California Press, 1967
Carroll, Noel, *Theorizing the Moving Image*, Cambridge University Press, 1996
Eisenstein, Sergei, *Film Form*, trans. Jay Leyda, Harcourt, 1949
Kracauer, Siegfried, *The Mass Ornament*, trans. Thomas Y. Levin, Harvard University Press, 1995
Mast, Gerald and Marshall Cohen, *Film Theory and Criticism*, 2004 (5th edition)
Metz, Christian, *The Imaginary Signifier*, Bloomington: Indiana University Press, 1977
Mulvey, Laura, *Visual and Other Pleasures*, New York: Palgrave Macmillan, 2009 (2nd edition)
-----, *Death 24 X a Second*, London: Reaktion Books, 2006
Münsterberg, Hugo, *The Photoplay: A Psychological Study*, New York: Dover, 1970
Sobchack, Vivian, *Carnal Thoughts: embodiment and moving-image culture*, Berkeley & London: University of California Press, 2004
Turvey, Malcolm, *Doubting Vision: Film and the Revelationist Tradition*, New York: Oxford University Press, 2008

Restrictions

This module is not available as a wild module

Synopsis <span style =

This course examines the medium of film, considering its specific qualities as an art form and the particular ways in which it engages its audience. The emphasis of the course varies from year to year, responding to current research and scholarship, but it maintains as its focus the aesthetic strategies of film in contrast with other arts, film's relationship with reality, the interdisciplinary reach of Film Studies, the particular kinds of engagement into which cinema invites its audience and/or French film theory. Students studying at the Paris campus will benefit from having access to relevant institutions in Paris, such as the Cinémathèque Française, the Bibliothèque Nationale, the American Library in Paris and the Paris Diderot library. The course explores both the historical trajectory of the theory of film as well as how these conceptual frameworks inform contemporary scholarship.

2018-19 Postgraduate Module Handbook

FI813 Film History: Research Methods						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Autumn	M	30 (15)	100% Coursework	Jeffers McDonald Dr T
4	Paris	Autumn	M	30 (15)	100% Coursework	TBA - Art

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:

- Reflect upon film historiography;
- Explore the history of film scholarship;
- Undertake the study of primary source material in relation to the history of film;
- Evaluate traditional approaches to film history, incl. aesthetic, technological, economic, and social film histories;
- Demonstrate their comprehensive understanding of the role and value of the contextual study of film;
- Research and write on an aspect of film history.

Method of Assessment

- Essay 1 (2,500 words) – 40%
- Essay 2 (3,500 words) – 50%
- Seminar Participation – 10%

Preliminary Reading

Allen, Robert C. & Gomery, Douglas, *Film History: Theory and Practice* (New York: McGraw Hill, 1985)
 Andrew, Dudley, *Mists of Regret. Culture & Sensibility in Classic French Film* (Princeton, N.J.: Princeton University Press, 1995)
 Biltereyst, D., Maltby, R. & Meers, P. (eds.), *New Cinema History: approaches and case studies* (Cambridge: Wiley Blackwell, 2011)
 Bordwell, David & Thompson, Kristen, *Film History: an introduction* (New York: McGraw Hill, 2009)
 Grainge, P. et al (eds.), *Film Histories: an introduction and reader* (Edinburgh: Edinburgh University Press, 2007)
 Staiger, Janet, *Interpreting Film: Studies in the Historical Reception of American Cinema* (Princeton: Princeton University Press, 1992)
 Williams, Alan, *Republic of Images: A History of French Filmmaking* (Cambridge, Mass.: Harvard University Press, 1992)

Restrictions

This module is available as a wild module

Synopsis */

This course examines film history and historiography through case studies. In carrying out this investigation students will be encouraged to work with archive and primary sources held in libraries, museums and archives. For students studying in Canterbury, this would include, for example, the online resources of the Media History Digital Library, as well as the British Film Institute Library or British Library. For students studying at the Paris campus this would include, for example the Cinémathèque Française, the Bibliothèque Nationale, the American Library in Paris and the Paris Diderot library. This will help them to evaluate and contest received histories, which may be based on an aesthetic, technological, economic, and/or social formations. Through this investigation students will be better able to understand the role and value of the contextual study of film, while giving them the opportunity to research and write on an aspect of film history. The choice of case study will depend upon the expertise of the module convenor.

2018-19 Postgraduate Module Handbook

FI815		Film and Modernity				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	M	30 (15)	100% Coursework	Sayad Dr C

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:

- Reflect upon the specificity of film and/or the cinema, and display an awareness of its distinguishing features, in the context of modernity understood as both a cultural and an aesthetic phenomenon;
- Explore the aesthetic strategies of particular films in terms of their relationship with the broader cultural and historical milieu in which they were produced;
- Demonstrate understanding of the details of a particular cultural/historical framework shaped by questions around modernity as a context to interpret film/cinema;
- Evaluate the potential and limitations of that cultural/historical framework in elucidating the particularity of film/cinema;
- Demonstrate their skills in researching and analysing films in the context of other related visual forms and historical debates specific to given case studies;
- Demonstrate understanding of the historical significance of film as a culturally influenced medium.

Method of Assessment

Essay (6,000 words) – 90%
Seminar Performance – 10%

Preliminary Reading

Rodowick, David N. *The Virtual Life of Film*. Cambridge, MA: Harvard University Press, 2007.
Rushton, Richard. *The Reality of Film: Theories of Filmic Reality*. Manchester: Manchester University Press, 2011.
Turvey, Malcolm. *Doubting Vision: Film and the revelationist tradition*. New York: Oxford UP, 2008.

Restrictions

This module is available as a wild module

Synopsis *

This course examines the medium of film, considering its specific qualities as an art and industrial-form and the particular ways in which it is influenced by other artistic and cultural forms in its historical moment. The emphasis of the course varies from year to year, responding to current research and scholarship, but it maintains as its focus the aesthetic strategies of film in contrast with other arts, technological developments, film's relationship to historical change, the interdisciplinary reach of Film Studies, and/or the particular strategies used by the cinema to communicate with its audience. The course explores both the historical place of the cinema within the development of twentieth-century culture as well as how this historical definition informs contemporary scholarship.

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FI819 Filmmaking 1: Key Skills						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	M	30 (15)	100% Coursework	Jackson Mr L

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:

- Understand narrative processes, generic forms and modes of representation at work in film and how they organise understandings, meanings and affects;
- Understand critical approaches to film especially in relation to short, new and emergent film forms and the methods they have learned to review, consolidate, extend and apply their knowledge8.3. Understand key production processes and professional practices relevant to film and how these shape resulting films;
- Demonstrate originality in the initiation of distinctive creative ideas based on secure research strategies that demonstrate an understanding of film forms, structures, audiences and specific communication registers;
- Demonstrate competence in developing and writing an original screenplay and conceiving and making a short film.

Method of Assessment

Short Film – 40%
Screenplay – 60%

Preliminary Reading

Dancyger, Ken (2011). *The Technique of Film and Video Editing: History, Theory and Practice*. MA & Oxford: Focal Press.
Holman, Tomlinson and Arthur Baum (2013). *Sound for Digital Video*. 2nd Edition. MA: Focal Press.
Nash, Patrick (2012). *Short Films: Writing the Screenplay*. Herts: Kamera Books.
Raskin, Richard (2002). *The Art of the Short Fiction Film: a Shot by Shot Study of Nine Modern Classics*. Jefferson N.C: McFarland.
Sheridan, Sheri (2004). *Developing Digital Short Films*. Boston, Mass.; London: New Riders.
Shorter, Georgina (2012). *Designing for Screen: Production Design and Art Direction Explained*. Wiltshire: The Crowood Press Ltd.

Restrictions

This module is only available to students registered on the MA Film with Practice Programme.

Synopsis *

This module explores the short film, treating it as a very specific form with its own aesthetic and narrative principles, and its own creative possibilities and challenges. The module combines intensive analysis of short-form films with historical contextualisation; instruction in the use of the School's technical facilities; treatment-writing and screenwriting instruction and workshops; and bespoke Masterclasses from practicing film professionals. It is divided into two sections. The first half of the module includes workshops that provide hands-on practical experience in essential film-making techniques, and seminars that explore the creative application of these techniques through a range of examples and case-studies of short film-making. The second half of the module focuses on the development of an original idea into a treatment, and the production of a screenplay for an 8-14 minute short film.

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FI820	Independent Project Development					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	M	30 (15)	100% Coursework	
3	Canterbury	Spring	M	30 (15)	100% Coursework	Misek Dr R

Contact Hours

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

Learning Outcomes

On successfully completing the module students will be able to:

- Make proficient use of production equipment (camera, lighting, sound recording) and post-production software (editing, sound mixing, colour grading)
- Understand the creative potential of each of the above elements of the film production process
- Work collaboratively in a range of production roles on short film projects
- Co-ordinate and carry out pre-production on a short fiction or documentary film project
- Position their work within the broader industrial context of no-budget and low-budget film production

Method of Assessment

- Film-making exercises: 30% (comprising 3 videos, of 1-3 minutes' duration each)
- Essay (2000 words): 20%
- Production dossier: 50%

Preliminary Reading

- Bordwell, D., 2005. *Figures Traced in Light: On Cinematic Staging*. Oakland, California: University of California Press.
- Katz, S.D., 2004. *Cinematic Motion: A Workshop for Staging Scenes*. San Francisco: Michael Wiese Productions.
- Katz, S.D., 1991. *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Houston: Gulf Professional Publishing.
- Ryan, M.A. 2010. *Producer to Producer: A Step-By-Step Guide to Low-Budget Independent Film Producing*. San Francisco: Michael Wiese Productions
- Tirard, L., 2002. *Moviemakers' Master Class: Private Lessons from the World's Foremost Directors*. New York: Farrar, Straus and Giroux.
- Truffaut, F., 2017. *Hitchcock*. London: Faber & Faber.

Pre-requisites

Prerequisite modules FI819 Digital Film Practice: Key Skills; and either FI812 Advanced Film Theory or FI813 Film History

Restrictions

This module is only available to students registered on the MA Film with Practice Programme.

Synopsis *

This module provides advanced technical, creative, and logistical skills required for students to produce their dissertation films. It is divided into two sections. The first half of the module focuses on the key technical skills of camerawork, sound recording, lighting, and editing / postproduction. Workshops provide hands-on practical experience in each of these elements of the filmmaking process, and take place in tandem with seminars exploring their creative potential. The second half of the module prepares students for their dissertation project and their subsequent creative careers. Workshops provide a framework for students to commence pre-production on their dissertation films, and develop their projects through activities including synopsis writing, location scouting, casting, shot listing, budgeting, and scheduling. These are complemented by weekly seminars which place short film production within a broader industrial context. Areas explored may include short film distribution, navigating film festivals, initiating feature projects, and developing a professional profile.

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FI822 Screening Histories						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	M	30 (15)	100% Coursework	Frey Dr M

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:

- Examine the role of film in the representation of history;
- Consider the interface of fiction and non-fiction, narration and style in historical films;
- Contemplate the role of moving image media as historical evidence and in historical interpretation;
- Examine the different modes and labels for historical filmmaking;
- Understand how historical films function in society as cultural objects, engage with national narratives and traumas and create the possibility of empathy with both historical and contemporary human beings;
- Develop sophisticated verbal and written communication, including the communication of complex concepts about films to a variety of audiences in appropriate ways;
- Rigorously undertake research and writing on an aspect of history and film—on a level that befits scholarly MA standards.

Method of Assessment

Essay 1 (1000 words) – 20%
Essay 2 (4000 words) – 60%
Presentation – 20%

Preliminary Reading

Burgoyne, Robert. (1997). *Film Nation*. Minneapolis: University of Minnesota Press
De Groot, Jerome. (2009). *Consuming History: Historians and Heritage in Contemporary Popular Culture*. London: Routledge
Frey, Mattias. (2013). *Postwall German Cinema: History, Film History, and Cinephilia*. Oxford: Berghahn
Sobchack, Vivian, ed. (1996). *The Persistence of History: Cinema, Television, and the Modern Event*. London: Routledge
Stubbs, Jonathan. (2013). *Historical Film: A Critical Introduction*. London: Bloomsbury

Restrictions

This module is available as a wild module

Synopsis *

This module studies the central concerns of film history and historiography. It focuses specifically on the theoretical, textual and contextual issues of films as they are played out in representations of selected historical events (as case studies). The ways in which other critics and historians have approached these representations and the concerns they raised forms a second focus of the module. Lastly, the course will enable students to analyse the narrative conventions and concerns which mark given films' representations of the past and present. Key issues to be analysed are: the documentary film as history and film as a document of history; the status of realist representation in the search for truth of historical events; the interrelation of historical memory and public history as they are explored through representations of historical events; the ethical responsibility of the filmmaker and film viewer in the construction of historical events.

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FI899		Dissertation (Filmmaking)				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Spring	M	60 (30)	100% Coursework	Misek Dr R
3	Canterbury	Spring	M	60 (30)	100% Project	Misek Dr R

Contact Hours

This is an independent study module in which students are expected to show independence and autonomy in the organisation and management of the extended dissertation project. Students will receive support in developing creative practice project proposals from module convenors in the Autumn and Spring terms. They will then be assigned an appropriate supervisor for their dissertation and provided with not less than two and not more than six supervision meetings.

Learning Outcomes

On completion of the Dissertation by Film Practice, students will have

- Demonstrated originality in the application of knowledge by realising distinctive creative work in digital film that demonstrates sophisticated manipulation of sound and image and that, where appropriate, experiments with forms, conventions, techniques and practices.
- Produced work showing capability in operational aspects of digital film production technologies, techniques and, where appropriate, professional practices.
- Dealt with complex film practice issues both systematically and creatively, making sound judgements in the management of time, personnel and resources by drawing on planning, organisational, project-management and leadership skills.
- Conceptual understanding that enables them to produce creative and written work that demonstrates an understanding of film forms and structures, audiences and specific communication registers.
- Produced work that is informed by, and contextualised within, relevant theoretical issues and debates.
- Demonstrated a systematic understanding of knowledge, and a critical awareness of, the historical evolution of particular film genres, aesthetic traditions and forms, and generated new insights of their current characteristics and possible future developments.

Method of Assessment

100% Coursework: Digital Film (10-20 minutes) (50%); Crewing (2 films) (20%); Critical Analysis (3,000 words) (30%)

Preliminary Reading

Reading and viewing requirements will be project-specific. Each student will, therefore, be advised by their dissertation supervisor.

Pre-requisites

FI819: Digital Film Practice: Key Skills, FI820: Independent Project Development, and either FI812 Advanced Film Theory or FI813 Film History

Restrictions

This module is only available to students registered on the MA Film with Practice Programme.

Synopsis *

The Dissertation by Film Practice is designed to develop each student's creative voice as a writer/director of film, their ability to contextualise and analyse their own creative practice and their ability to work as a crew member on films directed by others. Throughout their studies on the MA Film with Practice, students will have developed their own film idea in relation to sound research strategies and advanced knowledge of Film Studies as well as developing the technical and production management skills required to realise their creative practice. Under the supervision of an appropriate member of staff, students will then complete pre-production and production of their own film and the associated critical analysis. By also crewing on fellow students' films, students will graduate with a range of skills that can be applied to future professional work or post-graduate practice-led research projects.

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FI998		Dissertation:GPMS				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn and Spring	M	60 (30)	100% Project	Stanfield Prof P

Contact Hours

Up to four meetings (Summer term)

Learning Outcomes

By the end of the course, students will have

- Critically analysed and made use of reading material and cultural/historical frameworks
- Given sustained attention and concentration in order to examine the details of visual and written material
- Developed advanced skills of cogency, structure and presentation of arguments
- Written appropriately according to purpose; used wide vocabulary; used correct spelling, syntax and punctuation; expressed complex ideas, arguments and subtleties of meaning; selected and shaped language to achieve sophisticated effects

Method of Assessment

100% coursework: 15000 word dissertation

Preliminary Reading

In discussion with your supervisor

Synopsis *

The dissertation is your opportunity to really explore the aspects of Film Studies that interest you most. You are encouraged to read as widely as you can. Exploit the Templeman library resources, and all the on-line facilities available to you through the library portals. Of course, watch relevant films too. The more research you do, the richer your experience.

You can begin your independent dissertation research at any point and it is a good idea to do have done some groundwork before you meet your supervisor.

The main period for supervision is in the summer term, when you can expect to meet with your supervisor to discuss the progress of your reading and writing. You can expect up to four supervisory meetings, reasonably spread across the term. You should also arrange to meet your supervisor once in the Spring term in order to discuss the focus of your project, and also the kind of research you could begin to undertake in the Spring and Summer terms.

The summer vacation period is a period of independent research, and supervision is not available.

Your supervisor may agree to give you email feedback on a section of your draft during the summer vacation period, but you will need to arrange that with them well in advance.

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HA825 Post-Conceptual Art and Visual Arts Criticism						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Autumn	M	30 (15)	100% Coursework	Pooke Dr G
4	Canterbury	Spring	M	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 33
Private Study Hours: 267
Total Study Hours: 300

Learning Outcomes

- Demonstrate a comprehensive understanding of central trajectories and themes within a range of art criticism and practice, from the early 1990s onwards;
- Explore and evaluate the inter-relationship of examples of recent art practice to Modernist art criticism and the conceptual legacy of the Duchampian readymade;
- Demonstrate engagement and understanding of evolving art critical paradigms and agency in mediating contemporary art and curatorial practice across genres;
- Demonstrate an in-depth knowledge and understanding of a significant range of post-conceptual art and the changing institutional contexts of its production, dissemination and spectatorship;
- Demonstrate an understanding of how the emerging processes of biennialisation and globalisation and the changed contexts of spectatorship and consumption have informed and delineated new modes of arts criticism and response.

Method of Assessment

Extended Essay (2,500 words) – 50%
Critical Review of a Contemporary Art Exhibition (2,500 words) – 50%

Preliminary Reading

Bishop, C. (2012), *Participatory Art and the Politics of Spectatorship*, London: Verso
Bourriaud, N. (2002), *Relational Aesthetics*, Paris: Les Presses du Réel
Costello, D. and Margaret Iverson (eds.), (2010). *Photography After Conceptual Art*, Oxford: Blackwell
Fischer, M. (2009), *Capitalist Realism: Is There No Alternative?* Winchester: Zero Books
Klanten, R. (eds), (2011). *Art & Agenda: Political Art & Activism*, Berlin: Gestalten
Paul, C. (2008). *New Media in the White Cube & Beyond*, Berkeley: University of California Press
Pooke, G. (2011), *Contemporary British Art: An Introduction*, London: Routledge
Smith, T. (2011), *Contemporary Art: World Currents*, London: Lawrence King

Restrictions

This module is available as a wild module

Synopsis *

The construct of the post-conceptual in relation to visual arts practice has two principal inflexions. Firstly, it delineates a generation of contributors typically born in the 1960s and 1970s for whom the legacies of Modernism and conceptual art are cultural givens. Secondly, it situates a range of practice (including media art and digital platforms) in relation to expanded and evolving contexts of criticism, cultural consumption and curation.

The proposed curriculum will follow recent visual arts-based critical responses to the development of particular genres and associated shifts in cultural production. For example, this will include the attention given to emerging practices of self and group curation and the rationale for the doubling or multiplying of artistic agency variously demonstrated by collectives such as SUPERFLEX, Claire Fontaine and by a range of contemporary working partnerships.

The module will explore how several recent critics have mobilised and applied ideas of the 'political' to account for distinctive thematics within recent practice. Considering some of the recent distinctions noted by the art critic Claire Bishop, the module will evaluate different forms of sculpture and installation practice (immersive, site responsive, site independent and site specific) and how these mediate changing contexts and conditions of production and spectatorship.

2018-19 Postgraduate Module Handbook

HA826		History and Theory of Curating				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	M	30 (15)	100% Coursework	Thomas Dr B

Contact Hours

Total Contact Hours: 20
Private Study Hours: 280
Total Study Hours: 300

Learning Outcomes

- Demonstrate comprehensive knowledge of aspects of the history of collecting, including both private collections and public institutions, through relevant case studies;
- Demonstrate comprehensive knowledge of aspects of the history of exhibitions and a sense of their wider cultural impact through relevant case studies;
- Demonstrate full knowledge and understanding of the institutions of the museum and of the gallery in their wider historical context through relevant case studies;
- Demonstrate understanding of aspects of museology, the study of various approaches to the display of collections and how such displays address their audiences, through relevant case studies;
- Debate about the cultural role of museums, galleries and exhibitions in relation to wider society, and their educational, recreational and other roles;
- Demonstrate an understanding of the role of the curator in relation to collections management and exhibition design and development.

Method of Assessment

Essay (5,000 words) – 100%

Preliminary Reading

- Baker, M. and Brenda Richardson (eds), (1997). *A Grand Design: The Art of the Victoria and Albert Museum*, London: V&A Publications
- Barker, E. (1999). *Contemporary Cultures of Display*, New Haven and London: Yale University Press
- Guilbaut, S. (1983). *How New York Stole the Idea of Modern Art*, Chicago and London: University of Chicago Press
- Harrison, C. (2011). *Looking Back*, London: Ridinghouse
- Haskell, F. (2000). *The Ephemeral Museum*, New Haven and London: Yale University Press
- O'Doherty, B. (2000). *Inside the White Cube*, University of California Press
- Vergo, P. (ed), (1989). *The New Museology*, London: Reaktion Books

Restrictions

This module is available as a wild module

Synopsis *

This module will introduce students to the history and theory of curating through a series of detailed case studies from the early modern period to the present day. These will focus on how collections have been formed and maintained, the nature of key institutions in the art world like museums and galleries, and in particular it will examine the phenomenon of the exhibition. Different approaches to curating exhibitions will be examined, and the responsibilities of the curator towards artists, collections, and towards the public will be analysed. Broad themes in the theory of curating and museology will be examined. Wherever possible the case studies chosen will draw on the resources and expertise of partner organisations, such as Canterbury Museums and the Institute for Contemporary Art.

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HA827 Curatorial Internship						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn and Spring	M	60 (30)	100% Coursework	Thomas Dr B

Contact Hours

This is a practice-based module where you will learn through direct involvement in the running of Studio 3 gallery. There will be scope for you to develop particular specialisms (such as educational outreach, marketing, fundraising, curating etc). Regular gallery meetings will take place through the year, which will be less like seminars and more like business meetings. For a 60 credit module up to 600 hours of gallery related work will be expected of students.

Learning Outcomes

As a consequence of taking the module, you will:

- have undertaken a broad range of tasks contributing to the operation of an arts organisation such as Studio 3 Gallery.
- have been equipped with practical knowledge, skills and experiences needed to obtain employment in the visual arts industry, especially in art galleries and other visual arts related organisations in the role of curator and/or gallery and exhibition manager.
- have gained insight into the functioning of the visual arts industry, including an understanding of the professional opportunities available to them within the industry, and the challenges working in this industry poses, particularly in relation to the planning, management and creative challenges involved in running a gallery such as Studio 3 Gallery.
- have developed an understanding of a range of key theoretical and practical issues currently faced by the visual arts industry in the UK and internationally, and the challenges faced by an organisation like Studio 3 Gallery.

Method of Assessment

100% Coursework: 10,000 word self-reflexive journal

Preliminary Reading

Malcolm Baker and Brenda Richardson (eds), *A Grand Design: The Art of the Victoria and Albert Museum*, London: V&A Publications, 1997.

Emma Barker, *Contemporary Cultures of Display*, New Haven and London: Yale University Press, 1999.

Serge Guilbaut, *How New York Stole the Idea of Modern Art*, Chicago and London: University of Chicago Press, 1983.

Charles Harrison, *Looking Back*, London: Ridinghouse, 2011.

Francis Haskell, *The Ephemeral Museum*, New Haven and London: Yale University Press, 2000.

Brian O'Doherty, *Inside the White Cube*, University of California Press, 2000.

Studio 3 Gallery exhibition catalogues

Peter Vergo (ed), *The New Museology*, London: Reaktion Books, 1989.

Restrictions

This module is only available to MA Curating students

Synopsis *

The Curatorial Internship module will provide the core experience of participating in a team running Studio 3 Gallery in the Jarman Building. You will undertake key tasks and projects integral to the delivery of the exhibition programme at the gallery, both individually and working in groups, under the direction of the programme convenor and of the gallery's curator and with (or as) exhibition curators. These tasks may include exhibition design and planning, negotiating loans, maintaining partnerships, managing collections, researching and writing catalogues, interviewing artists, fundraising, devising educational programmes, handling, storing and transporting art works, condition reports, designing promotional materials, marketing exhibitions, exhibition analysis and so on. A self-reflective journal will assess what has been learnt from the internship.

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HA828 Philosophical Issues in Art History and Visual Culture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	M	30 (15)	100% Coursework	
2	Canterbury	Spring	M	30 (15)	100% Coursework	Newall Dr M

Contact Hours

Total Contact Hours: 30
Private Study Hours: 270
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate a systematic understanding of a range of philosophical issues and concepts underpinning foundational concepts in high art, and broader visual culture;
- Demonstrate comprehensive understanding of the conceptual tools and methods necessary for independent art historical and philosophical engagement in these areas;
- Demonstrate their ability to develop arguments, engage critically with relevant literature, and contextualise issues and materials within the framework of contemporary philosophical and art historical thought.

Method of Assessment

Essay (4,000 words) – 80%
Seminar Participation Notes – (2,000 words) – 20%

Preliminary Reading

Bois, Y-A. and Rosalind E. Krauss, (1997). *Formless: A User's Guide*, New York: Zone Books
Dutton, D. (2009). *The Art Instinct: Beauty, Pleasure and Human Evolution*, Oxford: OUP
Gaiger, J. (2008). *Aesthetics and Painting*, London: Continuum
Greenberg, C. (1988-1993). *The Collected Essays and Criticism*, ed. John O'Brian, 4 vols. Chicago: University of Chicago Press
Gombrich, E.H. (2004). *Art and Illusion: A Study in the Psychology of Pictorial Representation*, London: Phaidon Press
Kulka, T. (1996). *Kitsch and Art*, Pennsylvania: Pennsylvania State University Press
Meskin, A. and Roy T. Cook (eds.), (2012). *The Art of Comics: A Philosophical Approach*, London: Wiley-Blackwell
Wölfflin, W. (1932). *Principles of Art History: The Problem and Development of Style in Later Art*, New York: Dover

Restrictions

This module is available as a wild module

Synopsis *

This module gives students an advanced understanding of a range of philosophical issues and concepts underpinning foundational concepts in high art, and broader visual culture. It seeks to apply a broadly analytic approach in philosophy to a range of subjects in high art and popular culture, often taken to be on the periphery of analytic philosophy of art. Topics of study may include: the uncanny, wonder, , concepts of genius and creativity, disgust, cuteness, interactivity, philosophical issues around teaching art, the aesthetics of cultural forms such as automotive design, and the place and nature of kitsch in low and high culture.

2018-19 Postgraduate Module Handbook

HA833	Discovering Rome in Rome: Arts in Rome from Antiquity to the Present Da					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	American University, Rome	Spring	M	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 68
Private Study Hours: 232
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an advanced knowledge of central trajectories and themes within the development of art in Rome from antiquity to the Baroque, with a principal concentration on the Renaissance;
- Demonstrate understanding of the major art-historical and critical paradigms in the scholarship on this field;
- Demonstrate an in-depth knowledge of the particular manifestation of artistic production during the period studied;
- Demonstrate skills of critical visual analysis through close study of works of art in the original, encountered in Roman sites and collections.

Method of Assessment

Essay (5,000 words) – 80%
Presentation (30 minutes) – 20%

Preliminary Reading

Chapman, H., T. Henry, C. Plazzotta, (2004-5). Raphael: from Urbino to Rome, exh. cat., London (National Gallery)
Henry, T. and P. Joannides, (2012-13). Late Raphael. Exhibition Catalogue, Madrid (Museo del Prado) and Paris (Musée du Louvre)
Hibbert, C. (1985). Rome. The Biography of a City, London: Viking
Lavin, I. (1982). Bernini and the Unity of the Visual Arts, New York and Oxford: OUP
Montagu, J. (1992). Roman Baroque Sculpture. The Industry of Art, New Haven & London: YUP
Wilde, J. (1978). Michelangelo, Oxford: OUP
Ed. Wittkower, R., J. Montagu and J. Connors, (1999). Art and Architecture in Italy 1600-1750, Vol. 1: Early Baroque, New Haven & London (Yale University Press Pelican History of Art)

Restrictions

This module is taught in Rome

Synopsis *

The course has been designed to introduce HPA students to the richness and variety of art produced in Rome over the last 2 millennia. Although it will focus most of its attention on one period – the Renaissance – its starting point will be in antique art, and it will also look forward to the Baroque in order to give students a sense of the longevity of artistic production in the city and the extent to which its artists and patrons looked back to the city's past achievements. The course will place great emphasis on study from original works of art and will be based around site-visits backed up by classroom discussion. The field is rich and extensive, and the course will focus on key, symptomatic episodes within the wider narrative.

HA836 The Art of Portraiture: Historical and Philosophical Approaches						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	M	30 (15)	100% Coursework	Newall Dr M

Contact Hours

Ten 2 hour seminar classes

Learning Outcomes

Upon completion of this module students will have:

- 1) developed a comprehensive understanding of debates surrounding portraiture and related research areas in current study of art history and philosophy of art.
- 2) acquired the particular conceptual tools and methods necessary for independent art historical and philosophical engagement in these areas.
- 3) expanded their ability to develop argument, engage critically with relevant literature, and contextualise issues and materials within the framework of contemporary art historical and art theoretical thought.

Method of Assessment

100% coursework: 4000 word essay (70%); Seminar Preparation Notes (30%)

Preliminary Reading

Freeland, C (2010) Portraits and Persons, Open University Press
Hammer, M (2007) The Naked Portrait, National Galleries of Scotland
Shearer West, Portraiture, Open University Press
Woodall, J. ed (1997) Portraiture: Facing the Subject, Manchester University Press
Brilliant, R (1991) Portraiture, Reaktion

Restrictions

This module is available as a wild module

Synopsis *

This module aims to give students an advanced understanding of concepts and methods involved in the study of portraits. A programme of seminars will explore recent philosophical and art historical literature on portraiture and related research topics. The historical development of portraiture and its different subgenres will be traced, influential portrait artists will be discussed and their work will be critically analysed – all of which will be addressed within a broader theoretical framework, focusing on philosophical issues such as the nature of personal identity, objectification, the definition of art, and theories of representation and genre.

2018-19 Postgraduate Module Handbook

HA838 Key Concepts and Classic Texts in History and Philosophy of Art						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	M	30 (15)	100% Coursework	Deprez Ms E
2	Paris	Autumn	M	30 (15)	100% Coursework	Zirnheld Dr B

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 an advanced understanding of and familiarity with basic key concepts and some classic texts in history and philosophy of art;
- Demonstrate knowledge of conceptual tools and the appropriate methodology necessary for independent art historical and philosophical engagement in these areas;
- Demonstrate their ability to develop argument, engage critically with relevant literature, and contextualise issues and materials within the framework of contemporary art historical and art theoretical thought.

Method of Assessment

Essay (4,000 words) – 80%
Portfolio (2,000 words) – 20%

Preliminary Reading

Barthes, R., (2000). *Camera Lucida*. London: Vintage
Baxandall, M., (1985). *Patterns of Intention: On the Historical Explanation of Pictures*. New Haven: Yale University Press
Danto, A.C., (1981). *The Transfiguration of the Commonplace: A Philosophy of Art*. Cambridge, MA: Harvard University Press
Gombrich, E.H., (2000). *Art and Illusion: A Study in the Psychology of Pictorial Representation*. Princeton: Princeton University Press
Schapiro, M., (1994). *Theory and Philosophy of Art: Style, Artist and Society*, New York: G. Braziller
Walton, K., (1990). *Mimesis as Make-Believe: On the Foundations of Representational Art*, Cambridge MA: Harvard University Press
Wollheim, R., (1987). *Painting as an Art*. London: Thames & Hudson

Restrictions

This module is available as a wild module

Synopsis *

This module will introduce you to key concepts that are central to understand fundamental debates in history and philosophy of art as well as art criticism. Some examples of key concepts are the notion of originality, influence, race, the aesthetic, fiction, beauty, gender and taste. The key concepts discussed in the seminars are subject to change.

2018-19 Postgraduate Module Handbook

HA842 Advanced Study of a Single Artist						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	American University, Rome	Spring	M	30 (15)	100% Coursework	La Malfa Dr C
1	Canterbury	Autumn	M	30 (15)	100% Coursework	

Availability

This module is taught in Rome

Contact Hours

Seminars: 10 x 2 hours each; Site visits 10 hours

Learning Outcomes

On completion of the module, the students will have:

- Developed an advanced and systematic knowledge of central trajectories and themes within the development of art
- Achieved a developed comprehensive understanding of the major art-historical and critical paradigms in the scholarship on this field
- Gained advanced knowledge of the particular manifestation of artistic production during the period studied
- Developed complex skills of critical visual analysis through close study of works of art in the original
- Reflected upon the specific problems of interpretation associated with studying art in relation to the career, biography, psychology and formulated intentions of its individual maker.

Method of Assessment

100% Coursework: 5000 word essay (90%); Seminar participation (10%)

Preliminary Reading

M. Baxandall, *Patterns of Intention: On the historical explanation of pictures*, Yale U.P., New Haven & London, 1985.
 S. Burke, *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault, and Derrida*, Edinburgh University Press, 2010
 H. Lee, *Biography: A Very Short Introduction*, Oxford University Press, 2011
 R. Wollheim, *Painting as an Art*, Thames & Hudson, London, 1987

Restrictions

This module is taught in Rome

Synopsis *

The module will involve the study of a single artist of significance for the history of art. Through the in depth study of the works of art of a single artist, the interpretations made of them and the cultural significance of the artist's life and oeuvre, students will be introduced to a wide range of approaches and issues central to the theory and practice of the discipline of Art History.

HA898 History & Philosophy of Art Dissertation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Spring	M	60 (30)	100% Project	Maes Dr H

Contact Hours

Each student will be assigned a supervisor and provided with not less than three, and not more than six, two-hour supervision meetings. An optional fortnightly dissertation seminar and workshop will be provided to provide a forum for the sharing of ideas and the development of dissertation skills.

Method of Assessment

100% coursework: 12,000-15,000 word dissertation

Preliminary Reading

Derek Swetnam – *Writing Your Dissertation: A guide to Planning, Preparing and Presenting First Class Work*

Restrictions

This module is only available to MA History & Philosophy of Art students

Synopsis *

The dissertation module gives students the opportunity to write a dissertation of around 12,000-15,000 words on a topic of their choosing relating to history of art or philosophy of art and aesthetics. The process of developing a topic and writing the dissertation is closely supported through classes during term 3, and individual meetings with the student's dissertation supervisor. Supervision is usually by staff with direct research expertise in the student's chosen topic.