**Programme Specification**

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| **Please note:** This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she passes the programme. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found in the programme handbook. The accuracy of the information contained in this specification is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education. |

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| **BA (Hons) Art & Film** |

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| 1. **Awarding Institution/Body** | University of Kent |
| 1. **Teaching Institution** | University of Kent |
| 1. **School responsible for management of the programme** | School of Arts |
| 1. **Teaching Site** | Canterbury |
| 1. **Mode of Delivery** | Full-time |
| 1. **Programme accredited by** | N/A |
| 1. **Final Award** | BA (Hons) / Fallback Diploma |
| 1. **Programme** | Art & Film |
| 1. **UCAS Code (or other code)** | WV63 |
| 1. **Credits/ECTS Value** | 360 Credits (180 ECTS) |
| 1. **Study Level** | Undergraduate |
| 1. **Relevant QAA subject benchmarking group(s)** | History of art, architecture and design (2008); Communication, media, film and cultural studies (2008) |
| 1. **Date of creation/revision** | Created 2006. Revised August 2014 |
| 1. **Intended Start Date of Delivery of this Programme** | September 2006 |

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| 1. **Educational Aims of the Programme**   The programme aims to: |
| **Aims which place the study of the discipline in context:** |
| * Encourage and consolidate a distinctive regional identity for our approach to art history and film focusing upon our strengths in the modern period. |
| * Enhance students’ awareness of sensitivity to the context of the production and reception of visual arts and film. |
| **Aims in relation to the mission statement:** |
| * Provide an excellent quality of higher education |
| * Provide flexibility and a multidisciplinary approach |
| * Provide teaching informed by research and scholarship |
| * Meet the lifelong needs of a diversity of students |
| * Support national and regional economic success |
| * Build on close ties within Europe and elsewhere, reflecting Kent’s position as the UK European University |
| * Develop a critical and analytical approach to interpreting the arts. |
| * Provide students with an informed knowledge of the visual and performed arts and critical writing on the subject. To offer a range of module options that enable students to study some selected areas of art history, film and drama in depth. * Widen participation in higher education within the local region by offering a wide variety of entry routes. * Attract intellectually able students irrespective of race, background, gender, as well as physical disability, from within the United Kingdom and from overseas.   **Aims in relation to the learning and teaching strategy:**   * To provide teaching that is informed by current research and scholarship and which requires students to engage with aspects of art historical scholarship at the frontiers of knowledge. * Produce graduates who have an informed, critical and analytical approach to understanding History of Art, and Film. * To provide opportunities for the development of personal, communication, research and other key skills appropriate for graduate employment. * Foster students’ ability to be independent minded and to be able to work in an independent manner. * Enhance students’ skills of interpersonal interaction and the development of critical reflexiveness in individual and group work * Develop existing and new areas of teaching in response to current research and scholarship within the subject as well as to developments within the contemporary visual and performing arts. * prepare students for employment or further study * provide learning opportunities that are enjoyable experiences, involve realistic workloads, based within a research-led framework and offer appropriate support for students from a diverse range of backgrounds * provide high quality teaching in supportive environments with appropriately qualified and trained staff |

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| **16 Programme Outcomes**  The programme provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas. The programme outcomes have references to the subject benchmarking statements for History of Art, Architecture and Design (HAAD) 2008; and Communication, Media, Film and Cultural Studies (CMFCS) 2008.  For more information on the skills provided by individual modules and on the specific learning outcomes associated with the Certificate and Diploma awards, see the module mapping. |

**A. Knowledge and Understanding of:**

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| 1. Particular forms of film and contemporary arts (including a range of performance, time based, video, televisual and intermedial work) and the way they can be interpreted. **(HAAD 4.2; CMFCS 4.1)** |
| 1. The historical evolution of visual and filmic traditions, artistic movements, media and genres**. (HAAD 4.2; CMFCS 4.2)** |
| 1. The works of a range of significant artists and filmmakers with particular emphasis on the modern period from the nineteenth century to the present day. **(HAAD 4.2; CMFCS 4.2)** |
| 1. The cultural, social and historical contexts in which film and contemporary arts are produced. **(HAAD 4.2; CMFCS 4.2,5)** |
| 1. The technique and processes through which works of art, film and a range of intermedial and televisual work are made and constructed in the cultures studied. **(HAAD 4.2; CMFCS 4.1)** |
| 1. Modes, formal conventions and styles of representation in the fine arts, photography, film and other related intermedial and televisual work. **(HAAD 4.4; CMFCS 4.3,4)** |
| 1. Critical and theoretical tools and concepts that have evolved for interpreting film and contemporary arts. **(HAAD 4.4; CMFCS 5.2)** |
| 1. Methodologies and approaches to the study of film and contemporary arts. **(HAAD 4.4, 5; CMFCS 5.2)** |
| 1. Substantive areas of current research in the subject areas. **(HAAD 4.2; CMFCS 5.3)** |
| 1. Aesthetic theories and their impact on the production of films and the arts. **(HAAD 4.2; CMFCS 5.2)** |
| 1. The relationship between different visual media and different artistic and filmic traditions.   **Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated**  Acquisition of 1-11 is through a combination of lecture and seminars in the core and optional modules. Lectures delineate and communicate core knowledge, outlining key aspects of topics and raising issues about the interpretation of particular components of the module. Seminars are tutor and student-led and usually involve: following up the material in the lecture, discussing core readings, student presentations or coursework assignments and group work. Concepts and theories acquired in the core modules in stage1 (Thinking about Photography and its Histories, Film Form and Introduction to Film Theory) are deepened and extended in the core modules in stage 2 (Art & Film). Assessment is usually through coursework, however, stage 1 Film modules can be assessed by examination. |
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**Skills and Other Attributes**

**B. Intellectual Skills:**

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| 1. Engage critically and in an independently minded way with the major thinkers, intellectual paradigms, scholarly literature and issues and debates within the subject areas. **(HAAD 4.7; CMFCS 5.2)** |
| 1. Understand the historical emergence of forms of film and contemporary artistic practice. **(HAAD 4.2; CMFCS 4.2)** |
| 1. Examine the historical, social and historical context in which the arts (including film) are produced. **(HAAD 4.2; CMFCS 4.5)** |
| 1. The ability to blend empirical and historical information with concepts. **(HAAD 4.5; CMFCS 4.2)** |
| 1. Apply knowledge and experience to address problems within the relevant subject areas. **(HAAD 4.7, CMFCS 5.2)** |
| 1. Analyse and interpret films and works of visual art in a manner that demonstrates critical evaluation. **(HAAD 4.7; CMFCS 5.2)** |
| 1. Critically reflect upon their own work and their understanding of the subject in a way that is open minded and receptive to unfamiliar artefacts, issues and ideas. **(HAAD 4.7,9; CMFCS 5.2)** |
| 1. Conduct various forms of research for essays, projects, seminar assignments and dissertations involving independent enquiry. **(HAAD 4.8)** |
| 1. Formulate appropriate research questions and employ appropriate methods and resources for exploring interdisciplinary work. **(HAAD 4.7,8; CMFCS 5.2,3)** |
| 1. Draw upon and evaluate a range of sources and the conceptual frameworks appropriate to researching in the chosen subject areas. **(HAAD 4.7,8; CMFCS 5.2,3)** |
| 1. Reflect upon the underlying cultural and epistemological assumptions that structure the understanding of the chosen subjects. . **(HAAD 4.7,9; CMFCS 4.5)** |

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated**

Intellectual skills are developed through the teaching and learning programme outlined below. Each module, whatever the format of teaching, involves critical reflection of key themes, verbal discussion and the written analysis and interpretation of the relevant material. Lectures and seminars promote 1-11. Students are introduced to ways in which various methodological perspectives can be employed to understand a range of issues about the interpretation of film and contemporary arts and their wider cultural significance.

Lectures delineate and communicate core knowledge, raise an awareness of issues about the interpretation of particular components of the module and emphasise the role and significance of cognitive skills. They also encourage a critical awareness about art and an appreciation of the diverse traditions of art historical writing and ways of interpreting visual artefacts. Seminars are tutor and student-led and usually involve: following up the material in the lecture, discussing core readings, student presentations of coursework assignments and group work. Seminars provide an opportunity for further reflection on key aspects of a course, to develop skills of analysis and discrimination through discussion and debate of issues and to explore students’ problems with particular topics and concepts.

Essay and project work involve student-directed learning and research. Essays offer the opportunity for students to synthesise their understanding across their reading and seminar participation, and to produce structured and persuasive discussions of topics in a way that demonstrates a command of the technical language of film studies and art history and the effective use of visual and written materials in support of their arguments. Cognitive skills are tested and assessed by coursework, examinations, seminar presentations and group discussions.

**C. Subject-specific Skills:**

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| 1. Analyse and interpret visual media with an informed knowledge of the conventions of their traditions. (HAAD 4.7; CMFCS 5.2) |
| 1. Use critical skills of visual observation, description and analysis. (HAAD 4.7; CMFCS 5.2) |
| 1. The effective deployment of terms and concepts specific to the subject areas. **(HAAD 4.7; CMFCS 5.2)** |
| 1. Locate and evaluate evidence from a wide range of primary and secondary sources (visual, oral or textual) and interpret it in relation to relevant issues and enquiries. **(HAAD 4.5,8; CMFCS 5.3)** |
| 1. Draw upon and bring together ideas from different sources of knowledge from not only the subject area but from other academic disciplines. **(CMFCS 4.5)** |
| 1. Articulate an understanding of visual arts and film media orally and in writing. **(HAAD 4.10; CMFCS 5.2)** |
| 1. Demonstrate the ability to marshal an argument, summarise and defend or critique a particular interpretation or analysis supported by relevant visual, textual or other evidence as appropriate. **(HAAD 4.7; CMFCS 5.2)** 2. Evaluate a range of different methodologies and approaches within art and film. **(HAAD 4.7, 9; CMFCS 5.2)** |

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated**

All learners receive initial guidance on how to identify, locate and use material in the library and using online resources. Comprehensive reading lists are provided for each module at outset, as are guidelines for the production of essays and all other formal assessment work. Discussion of theoretical and conceptual issues is integrated into all modules. Students are required to evaluate a comprehensive sample of critical and scholarly texts and perspectives in the chosen subjects. In addition to the methods described above, subject specific skills—including those pertaining to the critical and creative understanding of the relationships between theoretical understanding and creative practice—are given special emphasis in the core modules in stage 1 and further developed in the core module in stage 2. These include specific assignments designed to enhance knowledge of the conceptual base of the subject and the acquisition of appropriate research and other practical techniques. Subject specific skills are usually assessed through coursework.

**D. Transferable Skills:**

1. Communication: organise information clearly; respond to written sources; present information orally; adapt style for different audiences; use of images as a communication tool. Present arguments cogently and effectively in written, spoken or other form, with the appropriate use of visual aids. **(HAAD 4.10; CMFCS 6.1)**
2. Information Technology: produce written documents; undertake online research; communicate using email; process information using databases. **(HAAD 4.10; CMFCS 6.1)**
3. Working with others: define and review the work of others; work cooperatively on group tasks; understand how groups function. **(HAAD 4.11; CMFCS 6.1)**
4. Improving own learning: explore personal strengths and weaknesses; time management; review working environment (especially student staff relationship); develop specialist learning skills (e.g. foreign languages); develop autonomy in learning. The ability to listen effectively and so to learn from and participate constructively in discussion. Organise and manage supervised, self-directed work. Work in flexible and independently minded ways, showing self-discipline and self-direction. The ability to update knowledge and skills, seek and use feedback, critically reflect on and improve performance. **(HAAD 4.18,13)**
5. Problem solving: identify and define problems; explore alternative solutions and discriminate between them. Focus and apply attention to detail. The ability to work diligently, to fulfil briefs and deadlines, and to take responsibility for one’s own work. Gather, organize and deploy ideas in order to formulate arguments cogently and express them effectively orally and in written form. **(HAAD 4.7; CMFCS 6.1)**
6. Make subtle and discriminating comparisons of texts and visual artefacts. Research and evaluate sources in the process of carrying out independent study. Show an ability to draw on their knowledge and understanding of cultural issues in their engagement and contribution to contemporary society as workers and citizens. **(HAAD 4.13; CMFCS 6.1,2,6)**

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated**

Transferable and key skills are developed in all modules, with particular skills fostered through specific forms of learning and teaching. All modules require regular written work and regular feedback is given to the learner to help develop their power of presentation, analysis and communication. Lecture and seminar participation develop listening, attentiveness and ability to focus. Self-directed project and essay writing assignments develop skills of expression, communication, problem solving, time management, organisation and research. The development of subject specific skills requires a correlative development of generic skills of analysis, discrimination and evaluation. Seminars and group work develop interpersonal skills and the ability to interact effectively in group situations. The knowledge base of the subject promotes the understanding of wider cultural issues. Informational technology skills are learnt through coursework assignments and developed through individual learning.

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| For information on which modules provide which skills, see the module mapping. |

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| **17 Programme Structures and Requirements, Levels, Modules, Credits and Awards**  This programme is offered on a full-time basis and is studied over three years full-time.  The programme is divided into three stages, each stage comprising modules to a total of 120 credits. The students must successfully complete each module in order to be awarded the specified number of credits for that module. One credit corresponds to approximately ten hours of 'learning time' (including all classes and all private study and research). Thus obtaining 120 credits in an academic year requires 1,200 hours of overall learning time. For further information on modules and credits refer to the Credit Framework at <http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfo.html>  Each module is designed to be at a specific level. For the descriptors of each of these levels, refer to Annex 2 of the Credit Framework at <http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex2.html>. To be eligible for the award of an honours degree students must obtain 360 credits, at least 210 of which must be Level I or above, and at least 90 of which must be level H or above.  Where a student fails a module(s) due to illness or other mitigating circumstances, such failure may be condoned, subject to the requirements of the Credit Framework and provided that the student has achieved the **programme** learning outcomes. For further information refer to the Credit Framework at <http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfo.html>.  Where a student fails a module(s), but has marks for such modules within 10 percentage points of the pass mark, the Board of Examiners may nevertheless award the credits for the module(s), subject to the requirements of the Credit Framework and provided that the student has achieved the **programme** learning outcomes. For further information refer to the Credit Framework.  Compulsory modules cannot be compensated, trailed or condoned.  If a student obtains an average mark of 60 or above at Stage 1, they may be eligible to undertake a Faculty Placement Year or a year or term abroad.  Students successfully completing Stage 1 of the programme and meeting credit framework requirements who do not successfully complete Stage 2 will be eligible for the award of the Certificate in Art & Film. Students successfully completing Stage 1 and Stage 2 of the programme and meeting credit framework requirements who do not successfully complete Stage 3 will be eligible for the award of the Diploma in Art & Film. |

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| **Code** | **Title** | **Level** | **Credits** | **Term(s)** |
| **Stage 1** | | | | |
| **Compulsory Modules**  You **must** take the following compulsory modules **(90 credits)**: | | | | |
| FI313 | Film Form | C | 30 | Autumn or Spring |
| FI315 | Introduction to Film Theory | C | 30 | Autumn or Spring |
| HA317 | Thinking about Photography and its Histories | C | 30 | Autumn or Spring |
| **Optional Modules**  Not all modules shown below are available every year.  It is recommended (but not compulsory) that you choose your remaining **30 credits** from the optional modulesbelow (please select either the 15 credit OR the 30 credit code): | | | | |
| HA354/355 | Introduction to the History of Art | C | 15/30 | Autumn or Spring |
| HA361/362 | Introduction to Aesthetics and the Philosophy of Art | C | 15/30 | Autumn or Spring |
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| **Stage 2** | | | | |
| **Compulsory Modules**  Students are required to take either HA661 Art and Film (Level I) or HA556 Art and Film (Level H) in Stage 2 or 3. Please note that this module runs in alternate years. Students cannot take both modules. | | | | |
| HA661 | Art and Film | I | 30 | Autumn or Spring |
| **Optional Modules**  Not all modules shown below are available every year.  Students are required to take at least 30 Credits from the options offered by History and Philosophy of Art, AND at least 30 Credits from the options offered by Film. Students are permitted to replace up to 30 Credits with Wild modules. | | | | |
| **History and Philosophy of Art** | | | | |
| HA677 | Art and Architecture of the Renaissance | I | 30 | Autumn or Spring |
| HA662 | French Painting in the 19th Century | I | 30 | Autumn or Spring |
| HA507 | Reading the Image | I | 30 | Autumn or Spring |
| HA679 | From Warhol to Whiteread: Postmodernity & Visual Art Practice | I | 30 | Autumn or Spring |
| HA669 | Study of a Single Artist | I | 30 | Autumn or Spring |
| HA650 | Russian Painting from the Academy to the Avant-Garde c. 1797-1932 | I | 30 | Autumn or Spring |
| HA663 | Abstraction and Construction | I | 30 | Autumn or Spring |
| HA573 | Print Collecting and Curating (H Level which I level students can take) | H | 30 | Autumn or Spring |
| HA671 | Beauty in Theory, Culture and Art | I | 30 | Autumn or Spring |
| HA657 | Photographic History and Aesthetics 1: Realism in Theory and Practice | I | 30 | Autumn or Spring |
| HA660 | Dialogues: Art in a Global Context | I | 30 | Autumn or Spring |
| HA664 | The Sublime, the Disgusting and the Laughable | I | 30 | Autumn or Spring |
| HA678 | High Art and Low Life | I | 30 | Autumn or Spring |
| HA666 | Drawing on History | I | 30 | Autumn or Spring |
| HA653 | Exposed: The Aesthetics of the Body Sexuality and Erotic Art | I | 30 | Autumn or Spring |
| HA676 | Transatlantic Dialogues: British and American Art c. 1900-1970 | I | 30 | Autumn or Spring |
| HA654 | Philosophy in the Studio: The Theory and Practice of Drawing | I | 30 | Autumn or Spring |
| HA680 | Classicism and Baroque: 17th Century European Art and Architecture | I | 30 | Autumn or Spring |
| HA655 | Surrealism and Photography | I | 30 | Autumn or Spring |
| HA659 | Contemporary Cultures of Display: The Museum and the Art World | I | 30 | Autumn or Spring |
| HA681 | Pixelated World: The Digital Revolution | I | 30 | Autumn or Spring |
| HA684 | Genius: Perspectives on Artistic Creation | I | 30 | Autumn or Spring |
| HA686 | Thinking About the Arts: Problems and Debates in the Philosophy of the Visual and Performing Arts | I | 30 | Autumn or Spring |
| HA688 | Painting in Central Italy 1440-1520 | I | 30 | Autumn or Spring |
| HA690 | The Print in Modern and Contemporary Art | I | 30 | Autumn or Spring |
| **Film** | | | | |
| FI602 | Documentary Film | I | 30 | Autumn or Spring |
| FI565 | History of British Cinema | I | 30 | Autumn or Spring |
| FI599 | The Gothic in Film | I | 30 | Autumn or Spring |
| FI611 | New York and the Movies | I | 30 | Autumn or Spring |
| FI537 | Postwar European Cinema | I | 30 | Autumn or Spring |
| FI600 | Film Criticism | I | 30 | Autumn or Spring |
| FI597 | Animated Worlds | I | 30 | Autumn or Spring |
| FI598 | Cognition and Emotion | I | 30 | Autumn or Spring |
| FI595 | Film Genre (Horror) | I | 30 | Autumn or Spring |
| FI621 | Television Series: Narration, Engagement and Evaluation | I | 30 | Autumn or Spring |
| FI606 | Avant-Garde and Experimental Cinema | I | 30 | Autumn or Spring |
| FI607 | Storytelling and the Cinema | I | 30 | Autumn or Spring |
| FI594 | Film Authorship | I | 30 | Autumn or Spring |
| FI531 | Topics in American Cinema II | I | 30 | Autumn or Spring |
| FI618 | Introduction to Screenwriting | I | 30 | Autumn or Spring |
| FI603 | Sound and the Cinema | I | 30 | Autumn or Spring |
| FI612 | Film and Television Adaptation | I | 30 | Autumn or Spring |
| FI604 | Digital Domains | I | 30 | Autumn or Spring |
| FI605 | Pulp Film: the Avant-Garde and Popular Cinema | I | 30 | Autumn or Spring |
| FI583 | National and Transnational Cinema | I | 30 | Autumn or Spring |
| FI586 | Representing Actuality | I | 30 | Autumn or Spring |
| FI601 | Extreme Cinema | I | 30 | Autumn or Spring |
| FI590 | Improvisation for Screen | I | 30 | Autumn or Spring |
| FI591 | Introduction to Film Theory | I | 30 | Autumn or Spring |
| FI619 | Images of War and Violence | I | 30 | Autumn or Spring |
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| **Stage 3**  Students are required to take either HA661 Art and Film (Level I) or HA556 Art and Film (Level H) in Stage 2 or 3. Please note that this module runs in alternate years. Students cannot take both modules. | | | | |
| HA556 | Art and Film | H | 30 | Autumn or Spring |
| **Optional Modules**  Not all modules shown below are available every year.  Students are encouraged to take ART500 Independent Project (30 Credits, Year Long, Level H). Any remaining credit must be taken from the options offered by History and Philosophy of Art or Film. | | | | |
| **History and Philosophy of Art** | | | | |
| ART500 | Independent Project (Stage 3 only) | H | 30 | Year Long |
| HA502 | Art and Architecture of the Renaissance | H | 30 | Autumn or Spring |
| HA503 | Historiography of Art: Selected Texts from Winckelmann to Greenberg | H | 30 | Autumn or Spring |
| HA505 | French Painting in the 19th Century | H | 30 | Autumn or Spring |
| HA667 | Reading the Image | H | 30 | Autumn or Spring |
| HA511 | Patronage and Cultural Organization in 20th Century Britain | H | 30 | Autumn or Spring |
| HA554 | From Warhol to Whiteread: Postmodernity & Visual Art Practice | H | 30 | Autumn or Spring |
| HA670 | Study of a Single Artist | H | 30 | Autumn or Spring |
| HA551 | Russian Painting from the Academy to the Avant-Garde c. 1797-1932 | H | 30 | Autumn or Spring |
| HA559 | Abstraction and Construction | H | 30 | Autumn or Spring |
| HA573 | Print Collecting and Curating | H | 30 | Autumn or Spring |
| HA575 | Beauty in Theory, Culture and Art | H | 30 | Autumn or Spring |
| HA580 | Camera, Light and Darkroom | H | 30 | Autumn or Spring |
| HA586 | Photographic History and Aesthetics 1: Realism in Theory and Practice | H | 30 | Autumn or Spring |
| HA587 | Against Realism: Varieties of Photographic Pictorialism | H | 30 | Autumn or Spring |
| HA591 | Dialogues: Art in a Global Context | H | 30 | Autumn or Spring |
| HA592 | Philosophy in the Studio: The Theory and Practice of Drawing | H | 30 | Autumn or Spring |
| HA594 | Photography and Intuition | H | 30 | Autumn or Spring |
| HA595 | Visual Arts Writing | H | 30 | Autumn or Spring |
| HA597 | The Sublime, the disgusting and the Laughable | H | 30 | Autumn or Spring |
| HA598 | High Art and Low Life | H | 30 | Autumn or Spring |
| HA648 | Drawing on History | H | 30 | Autumn or Spring |
| HA649 | Exposed: The Aesthetics of the Body Sexuality and Erotic Art | H | 30 | Autumn or Spring |
| HA668 | Transatlantic Dialogues: British and American Art c. 1900-1970 | H | 30 | Autumn or Spring |
| HA504 | Classicism and Baroque: 17th Century European Art and Architecture | H | 30 | Autumn or Spring |
| HA599 | Surrealism and Photography | H | 30 | Autumn or Spring |
| HA658 | Contemporary Cultures of Display: The Museum and the Art World | H | 30 | Autumn or Spring |
| HA682 | Pixelated World: The Digital Revolution | H | 30 | Autumn or Spring |
| HA685 | Genius: Perspectives on Artistic Creation | H | 30 | Autumn or Spring |
| HA687 | Thinking About the Arts: Problems and Debates in the Philosophy of the Visual and Performing Arts | H | 30 | Autumn or Spring |
| HA689 | Painting in Central Italy 1440-1520 | H | 30 | Autumn or Spring |
| HA691 | The Print in Modern and Contemporary Art | H | 30 | Autumn or Spring |
| **Film** |  |  |  |  |
| FI501 | | | | | Documentary Film | H | 30 | Autumn or Spring |
| FI617 | History of British Cinema | H | 30 | Autumn or Spring |
| FI584 | The Gothic in Film | H | 30 | Autumn or Spring |
| FI582 | New York and the Movies | H | 30 | Autumn or Spring |
| FI616 | Postwar European Cinema | H | 30 | Autumn or Spring |
| FI585 | Film Criticism | H | 30 | Autumn or Spring |
| FI573 | Animated Worlds | H | 30 | Autumn or Spring |
| FI615 | Cognition and Emotion | H | 30 | Autumn or Spring |
| FI577 | Film Genre (Horror) | H | 30 | Autumn or Spring |
| FI622 | Television Series: Narration, Engagement and Evaluation | H | 30 | Autumn or Spring |
| FI506 | Avant-Garde and Experimental Cinema | H | 30 | Autumn or Spring |
| FI527 | Storytelling and the Cinema | H | 30 | Autumn or Spring |
| FI608 | Film Authorship | H | 30 | Autumn or Spring |
| FI613 | Topics in American Cinema II | H | 30 | Autumn or Spring |
| FI543 | Cinema and Difference: Film and the Social Construction of Images | H | 30 | Autumn or Spring |
| FI555 | Introduction to Screenwriting | H | 30 | Autumn or Spring |
| FI559 | Sound and the Cinema | H | 30 | Autumn or Spring |
| FI561 | Cinema in 1920s Berlin, Paris and Moscow | H | 30 | Autumn or Spring |
| FI567 | Moving Image Production | H | 30 | Autumn or Spring |
| FI568 | Film and Television Adaptation | H | 30 | Autumn or Spring |
| FI569 | Digital Domains | H | 30 | Autumn or Spring |
| FI570 | Pulp Film: the Avant-Garde and Popular Cinema | H | 30 | Autumn or Spring |
| FI576 | Study of the Work of a Single Director | H | 30 | Autumn or Spring |
| FI580/581 | Film Programming | H | 30 | Autumn or Spring |
| FI614 | National and Transnational Cinema | H | 30 | Autumn or Spring |
| FI587 | Extreme Cinema | H | 30 | Autumn or Spring |
| FI588 | Contemporary European Cinema: New Trends and Institutions | H | 30 | Autumn or Spring |
| FI592 | Self-Directed Study – Practice As Research | H | 30 | Autumn or Spring |
| FI609 | Moving Image Production | H | 30 | Autumn or Spring |
| FI610 | Moving Image Development | H | 30 | Autumn or Spring |
| FI620 | Images of War and Violence | H | 30 | Autumn or Spring |
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| **18 Work-Based Learning**  Disability Statement: Where disabled students are due to undertake a work placement as part of this programme of study, a representative of the University will meet with the work placement provider in advance to ensure the provision of anticipatory and reasonable adjustments in line with legal requirements. |
| Students will have the opportunity to take the Faculty Placement Year.  For further details regarding the Faculty Placement Year please see the programme specification at <http://www.kent.ac.uk/humanities/studying/placement/> |

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| **19 Support for Students and their Learning** |
| * The School of Arts’ Student Support Office * The School of Arts’ Senior Tutor Office * Continuous monitoring of student progress and attendance * Student are provided with a detailed induction, and extensive programme and module documentation * Embedded skills training at each level of study * The summer term skills and employability workshops * The programme makes extensive use of Moodle, the University’s virtual learning environment, with every module having a dedicated Moodle site. * Students are encouraged to develop personal development plans and document their learning through the use of MyFolio, with support provided in the use of MyFolio * School and University induction programme * Programme/module handbooks * Library services, see <http://www.kent.ac.uk/library/> * Student Support and Wellbeing, see [www.kent.ac.uk/studentsupport/](http://www.kent.ac.uk/studentsupport/) * Centre for English and World Languages, see <http://www.kent.ac.uk/cewl/index.html> * Student Learning Advisory Service, see <http://www.kent.ac.uk/uelt/about/slas.html> * PASS system, see <https://www.kent.ac.uk/uelt/quality/code2001/annexg.html> * Academic Adviser system * Kent Union, see [www.kentunion.co.uk/](http://www.kentunion.co.uk/) * Careers and Employability Services, see [www.kent.ac.uk/ces/](http://www.kent.ac.uk/ces/) * Counselling Service [www.kent.ac.uk/counselling/](http://www.kent.ac.uk/counselling/) * Information Services (computing and library services), see [www.kent.ac.uk/is/](http://www.kent.ac.uk/is/) * Undergraduate student representation at School, Faculty and Institutional levels * International Office, see [www.kent.ac.uk/international/](http://www.kent.ac.uk/international/) * Medical Centre, see [www.kent.ac.uk/counselling/menu/Medical-Centre.html](http://www.kent.ac.uk/counselling/menu/Medical-Centre.html) |

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| **20 Entry Profile**  The minimum age to study a degree programme at the university is normally at least 17 years old by 20 September in the year the course begins. There is no upper age limit. |
| 20.1 **Entry Route**  For fuller information, please refer to the University prospectus |
| Five GCSE passes, including English and at least three subjects at A-level.  Mature students are considered on individual basis. Overseas Students must provide evidence of proficiency in English, such as 6.5 in the IELTs test and a minimum 6.0 in reading and writing. |
| 20.2 **What does this programme have to offer?** |
| * An excellent foundation in visual art and film, achieved through close scrutiny of actual works of art, and film, alongside the analysis of relevant critical historical and theoretical literature. * Commitment to the pursuit of the highest standards in critical writing. * The acquisition of a body of knowledge and research skills that equip students for postgraduate study. * The development of a broad range of subject specific and generic skills that are sought by employers and open up a range of careers for graduates, including arts related opportunities as well as other professions. * The opportunity to study in a location that is close to major galleries and museums in London and Europe and on a campus that has its own art gallery and cinema. * A friendly campus with very high student satisfaction and outstanding teaching staff. * The opportunity to study a broad range of areas of film and Contemporary Arts and to specialise in the Modern period. |
| 20.3 **Personal Profile** |
| * A strong interest in the arts, with a particular interest in lens-based and contemporary visual art. * A willingness to engage in informed debate about the contemporary arts, and critical writings on art and film * Good oral and written skills and a willingness to develop these. |

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| 21 **Methods for Evaluating and Enhancing the Quality and Standards of Teaching and Learning** |
| 21.1 **Mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards** |
| * Student module evaluations * Annual programme and module monitoring reports, see <http://www.kent.ac.uk/teaching/qa/codes/taught/annexe.html> * External Examiners system, see <http://www.kent.ac.uk/teaching/qa/codes/taught/annexk.html> * Periodic programme review, <http://www.kent.ac.uk/teaching/qa/codes/taught/annexf.html> * Annual staff appraisal * Peer observation * Quality Assurance Framework, <http://www.kent.ac.uk/teaching/qa/codes/index.html> * QAA Institutional Review, see <http://www.qaa.ac.uk/InstitutionReports/types-of-review/IRENI/Pages/default.aspx> |
| 21.2 **Committees with responsibility for monitoring and evaluating quality and standards** |
| * Staff/Student Liaison Committee * School Learning and Teaching Committee * School Enhancement Group * History & Philosophy of Art Board of Studies and Board of Examiners * Film Board of Studies and Board of Examiners * Faculty Learning and Teaching Committee * Faculty Board * Learning and Teaching Board |
| 21.3 **Mechanisms for gaining student feedback on the quality of teaching and their learning experience** |
| * Student module evaluations * Staff/Student Liaison Committee * Student rep system (School, Faculty and Institutional level) * Undergraduate Survey * Annual NSS results |
| 21.4 **Staff Development priorities include:** |
| * PGCHE requirements * Annual appraisal * Institutional Level Staff Development Programme * Academic Practice Provision (PGCHE, ATAP and other development opportunities) * Professional body membership and requirements * Programme team meetings * Research seminars * Conferences * Study leave |

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| 22 **Indicators of Quality and Standards** |
| * Results of periodic programme review in 2008 * QAA Institutional Audit 2008 * Annual External Examiner reports * Annual programme and module monitoring reports |
| 22.1 **The following reference points were used in creating these specifications:** |
| * QAA UK Quality Code for Higher Education * QAA Benchmarking statement/s for History of Art, Architecture and Design * School and Faculty plan * University Plan/Learning and Teaching Strategy * Staff research activities |