

COMMUNITY ARTS & EDUCATION



CANTERBURY & BROADSTAIRS

Welcome to our 2015-2016 Community Arts & Education programme

We are once again delighted to be able to offer specific programmes in response to your feedback. Our day schools, evening, weekend and short courses range from:

INTRODUCING NEUROSCIENCE



SINGING THE BLUES



FILM STUDIES



PHOTOGRAPHY: THE COMPLETE SKILLSET



EXPLORERS, EXCAVATORS AND TROPHY-HUNTERS



... as well as old favourites including Drawing at Canterbury Cathedral, Art Appreciation, Creative Writing and Philosophy.

This year, we have also developed courses which follow various themes and may be taken individually or as part of a deeper study. These include:

HEALTH AND WELLBEING

Poetry as Therapy
Mindfulness Skills, Wellbeing and Resilience: Learning to apply these skills to daily life
Life skills using Art Therapy
Creative Tools for Clarity in your Life Choices
The Poetry of Mind, Body and Spirit

CREATIVE WRITING

Life Writing: Truth is Stranger Than Fiction
Creative Writing Workshops (beginners and advanced groups)
Screenwriting for Beginners
The Business of Writing day schools
From Reading Texts to Writing Skills
Digital Storytelling

ECO-AWARENESS

Timeline – Landscapes Available Until...
Living the Good Life: Experiments with freedom in our times
Understanding our Sentient Friends: Consciousness and Animals
The Language of Animals and other species: Do they speak to us?
Observing Animal Behaviour and relationships with humans
Wildlife and Industry: A Kentish Heritage
Kent's Ancient Habitats: A Richness of Wildlife

BOOK YOUR PLACE ONLINE

www.canterbury.ac.uk/cae



TASTER SESSIONS

Many of our courses offer you the opportunity to see what it might be like to study for an accredited programme here at Canterbury Christ Church University. **Day schools** and **short courses** which are marked with an **asterisk (*)** indicate one of our taster courses relating to either Art, Creative Writing, English Literature, History, Archaeology, or Media & Communications undergraduate and postgraduate programmes.

OUR BROADSTAIRS CAMPUS

Our programme of short courses in Thanet will be of particular interest to those of you who live further afield: please see the separate section of the brochure (p. 57) devoted to courses at our Broadstairs campus.

OUR NEW BOOKING SYSTEM

This year, an improved booking system allows you to book and pay over the phone, book and pay online, or to book in person at our new box office in the foyer at Augustine House.

We are proud of the collaborative and inclusive nature of our programmes, and our friendly and expert tutors will help you to make the most of the course you have selected. For more information about our tutors, please visit our website or phone us.

Whilst almost all the Community Arts and Education courses are non-accredited, and to be enjoyed for their own sakes, we are happy to provide certificates of attendance.

Once again, we are pleased to enjoy the on-going support of the Workers' Educational Association (WEA), Kent Adult Education (KAE), and our local University of the Third Age (U3A).

BOX OFFICE

Tel: 01227 782994

Opening hours: Mon-Thur 10am-5pm, Fri 10am-4pm

GENERAL ENQUIRIES

Tel: 01227 863451 (Mon - Fri 9.30am - 2.30pm)

Email: education.communityarts@canterbury.ac.uk



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DAY SCHOOLS

AUTUMN 2015

THE MYSTERIES AND ORIGINS OF SCIENCE AND RELIGION

Saturday 19 September 2015 | 10am-4pm

Tutor: Sarah Hamilton | Canterbury campus | £31.50



Have you ever wondered whether science and religion are compatible? Central to the relationship is a concept of evolution where science might offer an answer to 'how' but religion suggests 'why'. Separation of the two becomes less obvious as our advancing technology challenges ethics, for example in stem cell research.

Blavatsky was a pioneer and we will consider ideas from her first two volumes of *Isis Unveiled* (1887). Her work, described as esoteric philosophy, examines religion and science in the light of western and oriental ancient wisdom. A very exciting debate!

'Since the day that modern science gave what may be considered the death-blow to dogmatic theology, by assuming the ground that religion was full of mystery, and mystery is unscientific, the mental state of the educated class has presented a curious aspect. Society seems from that time to have been ever balancing itself upon one leg, on an unseen tight-rope stretched from our visible universe into the invisible one; uncertain whether the end hooked on faith in the latter might not suddenly break, and hurl it into final annihilation.'

Helena Petrovna Blavatsky, 1888

You may also like to attend the linked day school A Synthesis of Science, Religion and Philosophy on Sunday 1 November

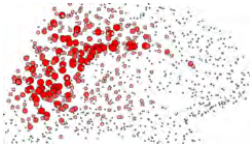
"Stimulating, thought-provoking, and all are given an opportunity to engage"

Course participant

INTRODUCING NEUROSCIENCE

Saturday 26 September 2015 | 10am-4pm

Tutor: Katherine May | Canterbury campus | £31.50



Advances in neuroscience are changing everything we know about what it is to be human, including basic concepts such as truth, knowledge and free will.

This day course will offer an introduction to this revolutionary field for the lay person.

Topics will include:

- The brain and nervous system, and the tools and experiments that help us to understand them.
- Consciousness, identity and the self – what neuroscience reveals about who we really are, including phenomena such as metacognition, confabulation and narrative repair.
- The misfiring brain and what that means.

We'll look at some fascinating case studies and discuss how they advance our understanding of normal brains.

Throughout the day, we will also try out some seminal experiments from the field.

HADRIAN'S WALL*

Saturday 26 September 2015 | 10.30am-4.30pm

Tutor: Geoff Doel | Canterbury campus | £31.50



The Emperor Hadrian realised that Rome could not control the whole world and set about building frontiers including, in the AD 120s, Hadrian's Wall to separate the Empire from Northern Britons and Picts. With the exception of the brief use of the Antonine Wall later that century, Hadrian's Wall remained an effective frontier for at least 300 years.

This day school will explore the building and structure of the Wall, its purposes and changes and the forts, temples and civilian settlements along its 74 mile length. We'll also look at how the Wall and its sites have been preserved, excavated and made accessible in recent years.

SINGING THE BLUES

Sunday 27 September 2015 | 10am-4pm

Tutor: Carol Grimes | Canterbury campus | £31.50



Have you ever wondered what it would be like to 'sing the blues'? Carol's introduction offers you the chance to explore both voice and meaning within the easily learned and supportive base of the form of the 12 Bar Blues.

Traditionally an important means of self-expression, the form will help participants to sing in duets, in groups; even individually with their own, original lyrics.

If you have always assumed that without any music theory, you would be unable to produce any music, then come and join like-minded people who also want to find their voice and give it expression.

You may also like to attend the Singing the Blues short course for 5 weeks commencing Monday 9 November.

PARISH RECORDS: READING OLD HANDWRITING*

Saturday 3 October 2015 | 10.30am-4.30pm

Tutor: Gillian Draper | Canterbury campus | £31.50



This is the first of two linked day schools on palaeography. It is suitable for both beginners and those with some experience. We will work in two groups, as necessary, with a relaxed and steady pace geared to each group. You will learn how to read handwriting of the sixteenth to nineteenth centuries from documents such as registers of baptism, marriages and

deaths, and churchwardens' and overseers' accounts. The records will be largely in English. Advice and guidance on finding records for any research you may wish to carry out will also be given. We will work from photocopied manuscripts which will be as clear as the originals, but please bring reading glasses if you use them and possibly a magnifying sheet.

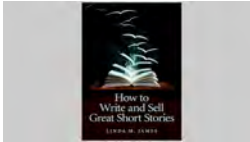
You may also like to attend the Wills, Testaments and Inventories day school on Saturday 24 October.

“Very comfortable with good facilities on-site”
Course participant

THE BUSINESS OF WRITING 1: GETTING PUBLISHED*

Saturday 3 October 2015 | 10am-4pm

Tutor: Linda M James | Canterbury campus | £31.50



This day school offers the expert knowledge of a full-time professional writer and creative writing tutor who has had six books and numerous short stories and poems published. Two of her books focus on creative writing: *How To Write and Sell Great Short Stories* and *How to Write Great Screenplays*.

Linda will share her knowledge of how to get published with and without an agent. She will show you how to market your writing which is vital to achieving success as a writer. She will then tell you which publishers accept submissions from unagented writers, which don't, and what they are looking for. She will also cover the short story markets in this country and abroad. The day will finish with a discussion about the different avenues of social media and what they can do for you.

You may also like to attend The Business of Writing 2 day school on Saturday 23 January 2016

THE CHILD IN THE CHILDREN'S BOOK*

Saturday 10 October 2015 | 10am-4pm

Tutor: Anne Booth | Canterbury campus | £31.50



This will be a whistle-stop tour across five centuries of children's books, looking at how our images of the child changes over time and affects both the literature written for children and the value attached to it. We will look at a selection of original texts, put them in their historical context and compare them with modern writing for children. At

the end of the day, we hope that participants will go away with a whole new idea of what Children's Literature is, and what a fun and exciting field it is to study.

Anne will also be teaching a complementary short course commencing Tuesday 3 November 2015

**“Lots of opportunities to ask questions
in a relaxed and friendly atmosphere”**

Course participant

LIFE SKILLS USING ART THERAPY*

Saturday 17 October 2015 | 10am-4pm

Tutor: Venetia Minns | Canterbury campus | £31.50



Art Therapy was pioneered by Adrian Hill and Edward Adamson in the 1940s and 50s. It is a process firmly anchored in visual art practice and can be used without any need of previous art experience. This rich and diverse workshop is designed to help you understand more clearly the personal, unique narrative that is your life. Experiential and imaginative creativity, within the context of a group of like-minded people, will enhance your ability to take control of your life and release old patterns of behaviour that no longer serve you. This is a unique and exciting opportunity for you to take a journey of personal growth and self-discovery.

No previous experience necessary.

KENT AND THE FIRST WORLD WAR – FROM PEACE TO CATASTROPHE 1914 -1916*

Saturday 17 October 2015 | 10am-4pm

Tutor: Martin Watts | Canterbury campus | £31.50



The county of Kent made a significant contribution towards the prosecution of the First World War, through its people, transport infrastructure, industry and agriculture. Kent was itself in the front line for the duration, and this day school will introduce the impact of war from its outbreak in August 1914 until the introduction of conscription in the spring of 1916. We will look at public support and opposition to the threat of war, and survey Kent's preparedness for war, with emphasis on how this affected the various communities across the county. Recruitment and volunteering will also be examined, using personal and community experiences, together with an exploration of the events of the war, and the consequences for the military and civilian population.

You may also like to attend the linked day school Kent and the First World War – From Catastrophe to Victory 1916-1918 on Saturday 5 December

GRAIL CHAPELS, CASTLES AND WELLS: LOCATING THE HOLY GRAIL

Sunday 18 October 2015 | 10am-4pm

Tutor: Simon Wilson | Canterbury campus | £31.50



Was the Holy Grail once hidden in Glastonbury? Is the Grail secreted in Rosslyn Chapel? Did the Cathars venerate it – and the Nazis seek it - in Southern France? Has it been found at Rennes-le-Chateau? Did a German emperor build a chapel in Bavaria to hold the Grail? Can it still be seen in Valencia, or in Genoa?

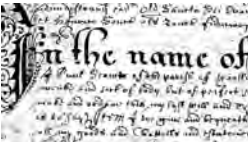
Or is the Grail a sacred enchantment which holds sway over an entire country? Is the whole of Albion – the ancient name for Britain – the home of the Holy Grail?

We will look at the stories, histories and legends linking the Grail with real places, and discuss how they each came about. We will also look at some of the Grail localities mentioned in the romances but not found on any map, places of the soul such as Sarras (home of the Spiritual Palace), the kingdom of Prester John, or indeed Avalon itself.

WILLS, TESTAMENTS AND INVENTORIES: HOW TO FIND AND READ THEM*

Saturday 24 October 2015 | 10.30am-4.30pm

Tutor: Gillian Draper | Canterbury campus | £31.50



This is the second of two linked day schools on palaeography which genealogists, local historians and undergraduate and postgraduate students will all find helpful. It is suitable for both for those with some experience in palaeography and new learners. Beginners particularly are advised to attend the first day school also. You will learn to read and transcribe documents of the fifteenth to eighteenth centuries, mostly in English but with some Latin for those who wish. We will break into two groups as necessary. We will also consider how best to edit such documents for presentation, for example in family or local histories or dissertations, how to find further records which may be relevant to your research, and how to investigate their background and context. We will work from photocopied manuscripts which will be as clear as the originals, but please bring reading glasses if used and possibly a magnifying sheet.

You may also like to attend the Parish Records: Reading Old Handwriting day school on Saturday 3 October

A SYNTHESIS OF SCIENCE, RELIGION AND PHILOSOPHY

Sunday 1 November 2015 | 10am-4pm

Tutor: Sarah Hamilton | Canterbury campus | £31.50



Do you enjoy comparing ancient knowledge and ideas to those of the modern world?

The Secret Doctrine was Blavatsky's second work. Years before its time, it is based on planetary and human evolution along with science religion and mythology. It is based on the *Stanzas of Dzyan* that are supposed to have ancient Tibetan origins and refer to space travel from ancient India!

Blavatsky has her critics who have accused her of plagiarism and doubted her sources. However, she tells of the aim of her work:

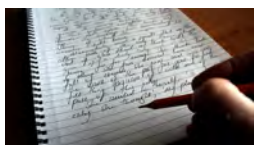
'To show that Nature is not a "fortuitous concurrence of atoms" and to assign to man his rightful place in the scheme of the universe; to rescue from degradation the archaic truths which are the basis of all religions; and to uncover to some extent the fundamental unity from which they all spring; finally to show a side of nature that has never been approached by the Science of modern civilisation.' From Helena Blavatsky's masterpiece *The Secret Doctrine*, 1888

You may also like to attend the linked day school The Mysteries and Origins of Science and Religion on Saturday 19 September

LIFE WRITING: TRUTH IS STRANGER THAN FICTION*

Saturday 7 and Sunday 8 November 2015 | 10am-4pm

Tutor: April Doyle | Canterbury campus | £63



'Truth is stranger than fiction, but it is because Fiction is obliged to stick to possibilities; Truth isn't.' Mark Twain

During this non-residential writing weekend we will explore different examples of life writing; including autobiography and biography, diary, memoir and fictionalised life writing, looking at examples from published authors. We will think about

the ethics and legalities of writing about real lives, and there will be time for some writing exercises.

These linked days will be suitable for beginners and those with some writing experience.

Please bring writing materials!

Non-residential. If you would like help finding accommodation in Canterbury please contact the programme administrator on 01227 863451 or email education.communityarts@canterbury.ac.uk

AN INTRODUCTION TO FILM ANALYSIS

Sunday 8 and Sunday 15 November 2015 | 10am-4pm

Tutor: Nicholas Furze | Canterbury campus | £63



This course will be held over two consecutive Sundays, which provides an introduction to film analysis, and a study of film styles and techniques. During the first week we will focus on Hollywood Cinema and the films of Stephen Spielberg, and will include a screening of *ET*. This will then lead into the second week's session on American Independent Cinema

and the films of Wes Anderson with a screening of *Moonrise Kingdom*. Each session would include a two hour presentation, a film screening and a seminar discussion which will involve comparisons between these two 'models' of filmmaking.

TIMELINE – LANDSCAPES AVAILABLE UNTIL...

Saturday 14 November 2015 | 10am-4pm

Tutor: Karl Musson | Canterbury campus | £31.50



In this challenging day school, participants are invited to choose a favourite from a selection of landscape depictions provided – presented initially in chronological order.

There will then be an analysis of the selected examples from an art historical perspective. After this, the selected works will be put into a different order – the order in which the places

depicted will be lost to us as sea levels rise.

“Very stimulating and informative – tutor encouraged comments, views and discussion which enhanced the learning experience and enjoyment”

Course participant

LIVING THE GOOD LIFE: EXPERIMENTS WITH FREEDOM IN OUR TIMES

Sunday 15 November 2015 | 10am-4pm

Tutor: Lise Cribbin | Canterbury campus | £31.50



References to 'The Good Life' evoke images of cuddly middle-class eccentrics baffling the neighbours and looking winning in dungarees. The original 'Good Life' was however a radical book penned in the 1950s by the very un-Tom-and-Barbara-like Scott and Helen Nearing, who led a life of rugged self-sufficiency in the mountains of Vermont and did

much to educate and support people aiming to free themselves from over-dependence on industrialization and factory farming.

This day school will look at the lives, philosophy and writings of the Nearings, and others like them such as Henry Thoreau, Mahatma Gandhi, John Seymour and the Kentish aristocrat Lord Northbourne who in the past 150 years have questioned our contemporary mode of living and have put their questioning into practice.

EXPLORING URBAN HERITAGE: Understanding and interpreting historic representations and records of Rochester and Bristol*

Saturday 21 November 2015 | 10.30am-4.30pm

Tutor: Gillian Draper | Canterbury campus | £31.50



Rochester had an Anglo-Saxon cathedral, a Benedictine Priory, a Norman castle, a medieval bridge built on Roman foundations, a leper hospital, walls and gates. In Tudor and Stuart times a fine merchant residence was built in the High Street, the Guildhall was erected in 1697, and in the Victorian period there were two notable inns. Rochester's buildings

were popular subjects for engravings, historic maps, photographs, postcards and plaques, and we shall consider how their history influenced the city's representation between the 13th and 20th centuries. We shall then have a virtual tour of Bristol from modern photographs, noting the splendour of the medieval parish church of St Mary Redcliffe and the many changes in the cityscape in recent years. We will explore the historic origins of Bristol and investigate the formative stages of its development between the 1370s and 1670s from documents and maps in facsimile.

EXPLORERS, EXCAVATORS AND TROPHY-HUNTERS*

Sunday 22 November 2015 | 10am-4pm

Tutors: Sam Hitchmough, Andrew Joynes, Lesley Hardy
Canterbury campus | £31.50



This day school will focus on the rich antiquarian and collecting traditions of Kent, and will identify a wide range of questions and issues arising out of the lives of three individuals whose interests reflected the cultural attitudes of their time.

The 'gentleman-explorer' Julius Brenchley (1816-73), from Bearsted near Maidstone, built up a large collection of artefacts from indigenous communities in the six continents to which he travelled during his brief but energetic life. Many of these are housed in Maidstone Museum, and at the British Museum.

Percy Powell-Cotton (1866-1940) was a collector of zoological specimens and exotic curios who made twenty seven overseas expeditions to some of the world's wildest places. He set up a private museum at his home at Quex Park near Birchington where the reconstructed carcasses of African and Asian animals are still exhibited in large diorama displays of taxidermy.

S. E. (Samuel) Winbolt (1868-1944) was a Classics teacher, author and pioneering archaeologist, whose 1924 excavation of a Roman Villa on Folkestone's East Cliff made it internationally renowned as one of the first 'heritage' sites in Britain.

Each of the three course tutors has a particular interest in the life and career of one of the course subjects, and there will therefore be considerable scope during the study day for discussion and comparison of their respective places in the collecting culture of their time, and for identification of common themes.

Image © Anthony Stanton

“Extremely interesting. I have been in Kent for years and this has really reignited my interest in the county”

Course participant

MOZART'S *THE MAGIC FLUTE* AND THE RISE OF THE GERMAN *SINGSPIEL*

Saturday 28 November 2015 | 10am-4pm

Tutor: Michael Chandler | Canterbury campus | £31.50



This day school will explore the many-faceted layers of dramatic experiences that are embedded in this, the final opera that Mozart composed just weeks before his untimely death in 1791 at the age of 35. We will explore the many levels of meaning in this opera: from a simple *singspiel* in German with music and spoken word (rather than the Italian opera *buffa* and opera *seria* in vogue in Vienna in the 1780s), with the comedic exploits of Papageno at the forefront; through its deeper symbolic meaning as a philosophical journey taken by Tamino and Pamina. This involves a 'trial' leading from chaos and religious superstition (portrayed by the Queen of the Night and her ladies) towards rational enlightenment. This was a way of life that the Freemasons of the time in Europe aspired towards, represented in the opera by Sarastro and the council of priests of Isis and Osiris in the Temple of Ordeal.

KENT AND THE FIRST WORLD WAR – FROM CATASTROPHE TO VICTORY 1916 -1918*

Saturday 5 December 2015 | 10am-4pm

Tutor: Martin Watts | Canterbury campus | £31.50



This day school will examine the effect of the war on the people and county of Kent, following the introduction of conscription in the spring of 1916. We will explore the consequences of 'total war', and seek out explanations for the continued prosecution of the war despite increasing casualties and economic difficulties. The deployment and

experiences of Kent soldiers, sailors and airmen will be discussed, alongside economic, social and political developments at home. For example, this will include a look at Maidstone's role in the training of friendly alien soldiers, following the introduction of the Military Service Conventions in 1917, and how the local community dealt with the resulting influx of men of Russian Jewish origin. The day will end with a review of remembrance and popular memory, as we seek to understand the sacrifice, cost and consequences of the war.

You may also like to attend the linked day school Kent and the First World War – From Peace to Catastrophe on Saturday 17 October

TWELFTH NIGHT*

Sunday 13 December 2015 | 10.30am-4.30pm

Tutor: Geoff Doel | Canterbury campus | £31.50



Twelfth Night is Shakespeare's most popular, respected and festive comedy. It was probably written in 1601 and thematically fits in to the revelry and disguise of the Christmas Festival, presided over by the musician and singer Feste. Twelfth Night is wonderfully entertaining with magnificent poetry and music, but has serious themes such as identity and

the need for self-knowledge and an exploration of the nature of love.

The day school will show visual extracts from a number of performances and discuss the significant themes, language, imagery and dramatic elements of the play, as well as the influences on the composition. Its stage history will also be explored.

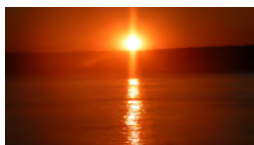
SHORT COURSES

AUTUMN 2015

MINDFULNESS SKILLS, WELLBEING AND RESILIENCE: LEARNING TO APPLY THESE SKILLS TO DAILY LIFE

Thursday 17 September 2015 | 4.30pm-6pm | 3 sessions

Tutor: Jean Watson | Canterbury campus | £31.50



The practice of mindfulness can have an influential effect on health, well-being and resilience, as shown by scientific and medical evidence. This experiential course is a non-religious and effective means of helping to alleviate stress and promoting well-being and flourishing. Basic skills for supporting top performance and good mental health will be

taught in three one-and-a-half hour sessions in a group of about 18 people, where we learn to bring our attention to the present moment.

You will be introduced to a range of basic skills that you can draw from to help relax, improve memory, focus, problem solve and improve performance as well as reduce stress. Full instructions will be provided and there will be periods of inquiry to discuss and share experiences arising through the practices and the chance to apply the skills to daily life. Practise at home for 20- 40 minutes each day, in between sessions, will be encouraged and guided practices will support you with this.

The course text is *Mindfulness: a Practical Guide to finding Peace in a Frantic World* by Professor Mark Williams and Danny Penman (Piatkus, 2014). It would be useful if you could obtain copies of the textbook before the course starts and bring them to each session. Each book includes a CD with downloads of guided meditations.

You will need to bring your own mat, blanket and a cushion.

PENETRATING THE IMPENETRABLE: A GUIDED ODYSSEY THROUGH JAMES JOYCE'S *ULYSSES*

Sunday 20 September 2015 | 10am-4pm | 4 sessions

Tutor: Elizabeth Madden | Canterbury campus | £126



Why is it that so many readers claim to have had difficulty in tackling the 'baggy monster' that is *Ulysses*? Deserving its reputation as a masterpiece of High Modernism, and as one of the best books in the English language, Joyce's *Ulysses* is undoubtedly a very demanding text, best read in the company of others and with a knowledgeable and helpful guide, but

it is far from impenetrable. It is hoped that this short course will provide some insight into what its admirers enjoy about it; in particular its astonishingly realised characters, its literary experimentalism and its radicalism in the arena of ideas.

Contrary to popular misconceptions arising from the novel's density and undoubted erudition, which have for too long deterred all but the most stout hearted explorers, *Ulysses* is one of the most inclusive novels ever written, completely absorbed as it is in popular culture. Deeply passionate about the status of his native land, and his native city, from which he regarded himself as an outcast, Joyce holds up a mirror reflecting the Irish Everyman in all his/her potential aspects. Drawing parallels from the Epic tradition and interweaving the inhabitants of Dublin in thought and deed with the very fabric of the city itself, Joyce's novel overflows with insights into the human experience.

It is also very, very funny.

During this four-day short course (on Sunday 20 September, Sunday 29 November, Sunday 24 January and Sunday 6 March), through a combination of lectures, close reading and group discussion, we will join Joyce's protagonists on an epic voyage of discovery through Dublin on a single day (June 16th, 1904), encountering a veritable kaleidoscope of literary techniques and linguistic fireworks on the way, and culminating in a multi-national, cross-disciplinary celebration of Bloomsday itself, on 16th June, 2016, when we will join with Joyceans all over the world in re-Joycing together.

Please book separately to attend the day school on Thursday 16 June (more details can be found in the Summer Day Schools section of this brochure)

CREATIVE WRITING WORKSHOPS – BEGINNERS*

Monday 21 September 2015 | 10am-12pm | 10 sessions

Tutor: April Doyle | Canterbury campus | £92



This is a place for you to develop your skills and confidence in your writing. Whether you are writing short stories, a novel, or working on a life-writing project, this group provides you with the company of other writers for support and motivation. Writers take it in turns to submit pieces of work to the group for feedback. There is time for writing prompts, and teaching

character, setting, dialogue and story structure. This short course is suitable for beginners.

Please bring writing materials!

CLASSICAL MUSIC IN FIVE EASY LESSONS: A whirlwind tour of Western music from AD 800 to the present day

Monday 21 September 2015 | 6pm-8pm | 5 sessions

Tutor: Lise Cribbin | Canterbury campus | £47



This course is for people who would like to know more about music than they do.

We will listen to some of the loveliest – and sometimes unloveliest – music of the past 1500 years or so and learn some fascinating facts about the composers who wrote it. As well as opening vistas on wonderful music that you perhaps

might not otherwise have heard, this course will deepen your knowledge of European cultural history and whet your appetite for more.

“Extremely good content. Outdid my expectations”

Course participant

PHOTOGRAPHY: THE COMPLETE SKILLSET

Monday 21 September 2015 | 7pm-9pm | 10 sessions

Tutor: Andrew Bruce | Canterbury campus | £92



Photography stands out as one of the most vibrant, unfixed and diverse art forms. From diagrams to evidence, to Facebook, to gallery walls; no other medium can claim to be used so widely and in such a diverse way as photography.

We are looking at and taking more photographs today than we have ever done before; so how do we make our own

photographs stand out and what does photography mean to us today?

This 10 week course provides a detailed and far-reaching understanding of the technical facets of photography. We will cover how cameras record light, aperture, shutter speed and ISO, the use of flash on and off camera, light metering, light quality and temperature, using different lenses and sensor sizes, composure, file formats, photoshop basics and accurate printing.

By looking at the work of key photographers we will study the different ways that they have created images that show their own unique way of looking at the world, enabling you to enhance your understanding of both the technical as well as the cultural scope and theories surrounding photography.

This course can be enjoyed by both beginners and advanced amateurs alike and, as far as possible, will be tailored to meet the needs of the students enrolled.

You will need to bring your camera with you (a camera with manual aperture and shutter speed controls is recommended).

WHAT IS THE FATE OF JANE EYRE?*

Tuesday 22 September 2015 | 10.30am-12.30pm | 5 sessions

Tutor: Liz Mitchell | Canterbury campus | £47



Charlotte Brontë's *Jane Eyre* (1847) takes place in remote Yorkshire in Victorian times. This powerful novel sparked the imagination of later writers who adopted and adapted the imperious magnetic Mr Rochester and the resilient Jane. Daphne du Maurier's *Rebecca* (1937) set in remote Cornwall, the enchanting Manderley, rings changes on the theme of

the haunting past. Jean Rhys's *Wide Sargasso Sea* (1966) is a prequel to *Jane Eyre* set in the West Indies. In her brave book, Rhys challenges the assumptions made by Brontë through reimagining the so-called 'madwoman in the attic'. We will consider the novels separately, and then bring them together drawing out interwoven themes of madness, the power of place, and romance.

THE THEORY AND PRACTICE OF POETRY THERAPY*

Tuesday 22 September 2015 | 6pm-8pm | 10 sessions

Tutor: Victoria Field | Canterbury campus | £92



This introductory course will examine the theoretical basis for the use of poetry to promote wellbeing. The course will look at the benefits of reading poems, especially in a group, and different ways of writing in response. We will examine the mechanisms by which therapeutic, creative and expressive writing can contribute to insight, personal change and transformation. Poetry can offer solace and challenge assumptions and is increasingly being used in health and social care settings as a way of empowering individuals to make better life choices. No formal experience is required.

MORAL PHILOSOPHY SINCE 1900

Wednesday 23 September 2015 | 1pm-3pm | 10 sessions

Tutor: Richard Norman | Canterbury campus | £92



'It is no trivial matter we are discussing', said Socrates, 'but the question of how we ought to live.' Philosophers have traditionally given various answers – for example, that the right thing to do is always what will produce the greatest good overall. But does this mean that the end justifies the means? Aren't some actions just plain wrong, however much good they may do? Where does this leave values of honesty, justice, or personal integrity? In this course we shall examine how philosophers over the past century have approached these questions.

RENAISSANCE DRAMA AND RECEPTION THEORY: SHAKESPEARE'S AUDIENCES*

Thursday 24 September 2015 | 4pm-6pm | 10 sessions

Tutor: Steve Orman | Canterbury campus | £92



How did audiences in Shakespeare's England interact with plays when they went to the theatre? Were they merely passive observers looking for thrilling entertainment to kill a couple of hours, or did plays offer the potential for spectators to be educated in the latest societal gossip? This course charts how spectators watching plays in the theatres of early modern England were astutely aware of the transformative capability of theatre to educate, stimulate, and reflect the cultural values that they were a part of in London. Often the stage, graced with the greatest actors of the age, had the power to communicate directly with an intimate group of people, and whether you were a man or woman, scholar or apprentice, plays stimulated the passions.

A range of plays from a whole host of Renaissance dramatists will be studied, including Marlowe, Shakespeare, Middleton, Massinger, and Chapman, to discover exactly how audiences engaged with plays during performances in Shakespeare's day. Not only were plays capturing the imagination of spectators, they were simultaneously reaffirming and challenging the very social values that men and women experienced in their everyday lives, as well as commenting on the monarchy, affairs in Europe, British history, and even questioning the very power of theatre itself as an art form. This course, therefore, intertwines a close-reading of a range of plays with a historical analysis of life in Elizabethan and Jacobean England.

CREATIVE WRITING WORKSHOPS – ADVANCED*

Friday 25 September 2015 | 10am-12pm | 10 sessions

Tutor: April Doyle | Canterbury campus | £92



Writing is, by its nature, a solitary business. Would you welcome the opportunity to share your work with other writers in a supportive environment, and in turn offer constructive feedback to others? This is a place for you to develop your skills and confidence in your writing. Group members will take it in turns to submit pieces of work to the group for feedback. Teaching points will arise from our discussions. This short course will be suitable for those who have attended writing workshops for some time.

Please bring writing materials!

THE WORLD OF ART: ESPERANTO OR BABEL? (PART 1)*

Friday 25 September 2015 | 10.30am-12.30pm | 5 sessions

Tutor: Charles Williams | Canterbury campus | £47



The World is 'globalised' but is Art? When we look at painting or sculpture from other cultures and other times, what do we really see? Picasso's appropriation of African masks, for example, was severely criticised for its lack of specificity – is that fair? This course will range across the world, comparing different artefacts and asking 'is it Art?'

WOMEN POETS OF THE SACRED*

Friday 25 September 2015 | 1pm-3pm | 6 sessions

Tutor: Victoria Field | Canterbury campus | £56.50



This short course will explore the idea of the sacred and the spiritual through reading and responding to the life and work of women poets of this and the twentieth century, including Denise Levertov, Mary Oliver, Jane Hirshfield, Elaine Feinstein and Kathleen Raine. The sessions will include the opportunity for some optional creative writing in response to the poems.

No prior experience is required.

“I loved having the opportunity to listen to other people’s work – the collaborative aspect was very satisfying”
Course participant

DRAWING AT CANTERBURY CATHEDRAL*

Tuesday 29 September 2015 | 1.30pm-3.30pm | 8 sessions

Tutor: Sonia McNally | Canterbury Cathedral | £85.50



This is a tutored drawing course held at Canterbury Cathedral.

This is a creative and productive course where participants learn from the tutor, practical experience, through their own discovery, and from each other.

The course covers a rich variety of material including the Cathedral's architecture, mythological subjects, symbolism and use of the imagination. We will look at different artists' work and techniques as we draw in diverse locations around the Cathedral and grounds.

All levels are welcome. Beginners attend for the high quality teaching and to learn about the practicalities of working as an artist. Experienced artists come for the situation, to build up a body of work, as well as to reflect on their own development whilst meeting other practitioners.

Places on this short course are limited to 10.

If you have a Precinct Pass or a student card from a Canterbury university you can enjoy free entry. An annual pass to the Cathedral and precinct is not included in the course fee.

**“Thank you for how much you have
helped my drawing to develop”**
Course participant

A LIFE WORTH LIVING

Tuesday 29 September 2015 | 7pm-9pm | 10 sessions

Tutor: Derek Mitchell | Canterbury campus | £92



This course will address one of the oldest questions of life and philosophy. We all have a life to live and we all seek a well lived and happy life. During this course will see how coming to an understanding of what it means to be alive, and to get older, can enable us to better understand our lives and the nature of our existence, and how we can make the best of the

life we have. In addition it will point us towards the ways that we might all be best cared for both when we are ill and in our old age.

We will use work from the ancient world including the thinking of Plato, Socrates and others alongside modern work like Havi Carel's *Illness – The Cry of the Flesh* and *Plato at the Googleplex (Why Philosophy won't go Away)* by Rebecca Newberger Goldstein. Through these works we will be able to address all of the problems of being alive including, how we should best live our lives, our health and well-being, behaving towards others, responding when we are wronged, illness, ageing, disability, and dying, as well showing how with philosophy we can answer the question that everyone wants answered: What is it that makes life worth living?

Over ten weeks we will look at: the notion of the good life; living a happy life; the body in illness and ageing; living with others; health and happiness; living in the present; and coping with dying.

The course will allow students to reflect on their own personal experience of being alive by providing a systematic philosophical framework to help all of us understand what is happening to us as we live our lives. Above all the course will show how philosophy can not only help us to understand the nature of the good life but can also assist us in living the best life that we can.

ANGLO-SAXON AND MEDIEVAL CANTERBURY*

Thursday 1 October 2015 | 1.30pm-3.30pm | 8 sessions

Tutor: Geoff Doel | Canterbury campus | £73.50



This course explores Canterbury from the Anglo-Saxon settlement and kingdom of King Ethelbert, through the Viking attacks, Norman Conquest and the development of the important mercantile settlement with its prosperous guilds. The religious context will play a significant part in the course and feature St Augustine's Mission, the development of the

Abbey and Cathedral, the controversial archbishopric of Becket and resultant pilgrimages, and the medieval city churches, friaries and hospitals.

The course will feature tours of St Augustine's Abbey, the leper hospital at Harbledown, Eastbridge Hospital and St Martins Church.

Entrance and travel costs are not included in the course fee

SCREENWRITING FOR BEGINNERS (PART 1)*

Thursday 1 October 2015 | 7pm-9pm | 8 sessions

Tutor: Liz Jennings | Canterbury campus | £73.50



Screenwriting for beginners is divided into three sections. During the first term, we'll explore the structure and requirements of screenwriting through plot, character, conflict, theme and visual style. Students will participate actively in each session, learning more about the sort of film they would like to write, and the elements of screenwriting they'll need to

bear in mind and apply when they create their own story.

The second term will involve structured workshops, giving students the time and opportunity to put together a rough first draft of their own screenplay. As time and discipline are the essential keys to enabling writers to get writing, these sessions will create small moments of achievement, as well as space to work through difficulties in a supported, constructive, creative environment: writers write – and that's what we'll do here.

Students will begin the final term with a screenplay ready to work on, and this section of the course with Linda M James will take writers through revision and rewriting, before focussing on the practical business of how to market your screenplay.

Students will obviously benefit most by dedicating themselves to 3 terms' study.

However, this is not mandatory, and you might opt for 1, 2 or 3 terms. If you wish to attend the whole programme, you may reserve your place and pay termly.

THE BLOOMSBURY GROUP*

Thursday 1 October 2015 | 7pm-9pm | 8 sessions

Tutor: Geoff Doel | Canterbury campus | £73.50



The Bloomsbury Group was never a specific organisation, but rather an informal association of artists, critics, writers and economists whose dissatisfaction with Victorian attitudes and aesthetics led to a fundamental cultural and social revaluation, turning from religion, Empire and conventional sexual ethics and helping to reinvigorate the fossilizing British literary and artistic conventions through European and Modernist ideas. We'll explore the Bloomsberries' artistic, literary, social, political and economic influence through the works and vision of Virginia Woolf, Lytton Strachey, Roger Fry, Maynard Keynes, Duncan Grant, Vanessa Bell and E. M. Forster.

THE WORLD OF ASTRONOMY (PART 1)

Sunday 4 October 2015 | 2pm-4pm | 4 sessions

Tutor: David Mannion | Canterbury campus | £37.60



Astronomy is the oldest Science and astronomers have developed telescopes over the last 400 years that have probed galaxies that were born when the Universe was only 500 million years old some 13.3 billion years ago. We know how stars are formed, evolve and die, how matter is clumped into planets, stars, galaxies and superclusters of galaxies, but we have no idea about 95% of our Universe. This hidden Universe of Dark Matter and Dark Energy is at the forefront of research.

This short course on astronomy will help those who wish to understand what we know of Astronomy in the 21st Century: white dwarfs, neutron stars, supernovae, black holes. We will explore the exciting questions of extra-terrestrial life in our Galaxy and whether we will ever develop interstellar rockets. We will also look at what the amateur can do with the naked eye and binoculars and what we can see in the Kent night sky.

Classes will take place on Sundays: 4 October, 11 October, 29 November and 6 December

THE CHILD IN THE BOOK: THE HISTORY OF CHILDREN'S LITERATURE IN 5 WEEKS*

Tuesday 3 November 2015 | 10.30am-12.30pm | 5 sessions

Tutor: Anne Booth | Canterbury campus | £47



Over five weeks we will look at what makes a children's book, studying a selection of classic children's novels from the Victorian period onwards. We will put each text in its historical context, looking at the implied readership of each book, the intent of the author, and what has been and is deemed to be suitable subject matter for children. The aim of the course is

for participants to have fun and discover what a complex, exciting, surprising and sometimes shocking world the world of Children's Literature is.

You may also like to attend Anne's The Child in the Children's Book day school on Saturday 10 October. (Please note that attendance at the day school is not compulsory if you would like to attend the short course alone.)

CREATIVITY, EVOLUTION AND THE BRAIN*

Thursday 5 November 2015 | 7pm-9pm | 5 sessions

Tutor: Katherine May | Canterbury campus | £47



Human culture varies across different societies, but there are many similarities too, and these similarities suggest that we have evolved to be creative.

This short course will examine different aspects of human creativity, why these may have evolved and how they affect the modern brain. Sessions will include:

- Why are humans creative? Sex, play and protean strategies.
- The storytelling brain: how narratives are fundamental to our sense of self.
- Me, You, Us: why creative behaviour reveals a desire to form social bonds.
- The chemical mind: how molecules in the brain can have a huge impact on our behaviour, and how our behaviour can have a huge impact on the chemicals in the brain.
- The limits of evolution: the role of choice and culture in creativity.

Creativity, Evolution and the Brain will be of interest to anyone engaged in creative practice – as well as those who are simply curious about what makes humans tick. No scientific experience required.

BRITISH CINEMA

Wednesday 4 November 2015 | 7pm-9pm | 5 sessions

Tutor: Nicholas Furze | Canterbury campus | £47



Francois Truffaut once remarked that the words 'British' and 'cinema' were incompatible. Whilst he would later relent these words, the question: 'What exactly is British cinema?' is one that is still very much up in the air. This course will focus upon attempting to answer that question. It will consist of a series of four lectures and one film screening and cover a range of

topics in British cinema including:

- The foundations of British cinema: amateurs, documentarians and showmen.
- The angry young men of the British New Wave – from 'Free Cinema' to the 'Kitchen Sink'.
- Plundering paperbacks – adapting British authors for world audiences.
- Defining British cinema – an analysis of the modern British film industry.

THE WORLD OF ART: ESPERANTO OR BABEL? (PART 2)*

Friday 6 November 2015 | 10.30am-12.30pm | 5 sessions

Tutor: Charles Williams | Canterbury campus | £47



The World is 'globalised' but is Art? When we look at painting or sculpture from other cultures and other times, what do we really see?

Picasso's appropriation of African masks, for example, was severely criticised for its lack of specificity – is that fair?

This course will range across the world, comparing different artefacts and asking 'is it Art?'

SINGING THE BLUES

Monday 9 November 2015 | 6pm-8pm | 5 sessions

Tutor: Carol Grimes | Canterbury campus | £47



Have you ever wondered what it would be like to 'sing the blues'? This short course offers you the chance to explore both voice and meaning within the easily learned and supportive base of the form of the 12 Bar Blues. Traditionally an important means of self-expression, the form will help participants to sing in duets, in groups; even individually with

their own, original lyrics.

If you have always assumed that without any music theory, you would be unable to produce any music, then come and join like-minded people who also want to find their voice and give it expression.

You may also like to attend Carol's Singing the Blues day school on Sunday 27 September. (Please note that attendance at the day school is not compulsory if you would like to attend the short course alone.)

"More please!"
Course participant

DAY SCHOOLS

SPRING 2016

FROM READING TEXTS TO WRITING SKILLS*

Saturday 16 January 2016 | 10am-4pm

Tutors: Liz Mitchell and April Doyle | Canterbury campus | £31.50



The aim of this course is to provide you with new ideas and a new approach which may stimulate your writing. We draw on the deconstructive method of looking for meanings outside the text, or leaving traces within the text. This method acknowledges the interconnected nature of writing from different times and places. Engaging with this method will

deepen understanding and provide fresh insights.

This is the first of two linked day schools, combining analysis and deconstruction of three interwoven novels in the mornings, with time to reflect on the ideas generated via your own creative writing in the afternoons. We begin by asking; what is writing? This leads to an understanding of deconstruction. We then apply our understanding to these 3 interwoven novels: Charlotte Bronte's *Jane Eyre* (1847) takes place in remote Yorkshire in Victorian times. This powerful novel sparked the imagination of later writers. Daphne du Maurier's *Rebecca* (1937) set in remote Cornwall, at the enchanting Manderley, rings changes on the theme of the haunting past. Jean Rhys's *Wide Sargasso Sea* (1966) is a prequel to *Jane Eyre* set in the West Indies. Rhys challenges the assumptions made by Bronte through reimagining the so-called 'madwoman in the attic' on her Caribbean island. Liz Mitchell will run the morning sessions and April Doyle will lead the afternoons' creative writing elements.

The second linked day school takes place on Saturday 30 January. Attendance at both is not mandatory, although encouraged.

THE BUSINESS OF WRITING 2: NOW YOU SEE ME – HOW WRITERS CAN STAY VISIBLE*

Saturday 23 January 2016 | 10am-4pm

Tutor: Katherine May | Canterbury campus | £31.50



Writing is a solitary activity and yet success depends upon public promotion. How do aspiring writers square this rather challenging circle?

We shall explore the use and value of: blogging and blogs, social networking, book signings and launches, author websites, readings and interviews.

You may also like to attend The Business of Writing 1 day school on Saturday 3 October 2015

UNDERSTANDING OUR SENTIENT FRIENDS: CONSCIOUSNESS AND ANIMALS

Saturday 23 January 2016 | 10am-4pm

Tutor: Sarah Hamilton | Canterbury campus | £31.50



'The greatness of a nation and its moral progress can be judged by the way its animals are treated.' Mahatma Ghandi

On July 7th 2012, after the Francis Crick memorial lecture, a group of very eminent scientists signed the Cambridge Declaration on Consciousness. This declaration acknowledges that animals experience affective states close to those

presumed in humans. We will review the evidence and consider the impact of that knowledge as well as implications for the demands of the modern world and in the global economy. There are many questions and dilemmas about the basis of morality and rights as frontiers of knowledge are challenged. What are the human consequences for responding? The topic seems far too important to ignore.

You may also like to attend the two linked day schools: The Language of Animals and other species: Do they speak to us? On Sunday 7 February and Observing Animal Behaviour and Relationships with Humans on Sunday 24 April

GIOTTO: A MEDIEVAL STORYTELLER*

Saturday 30 January 2016 | 10am-4pm

Tutor: Vanessa Manoli | Canterbury campus | £31.50



This day school will introduce you to the life and works of art of the 13th century Italian painter Giotto, who is particularly famous for his frescos in the Scrovegni Chapel in Padua, Italy. Giotto is considered the first painter of its time to have broken with the byzantine style traditionally used in medieval religious icons.

During this course we will learn more about the techniques he used, and we will look in detail at some of the biblical scenes he depicted for different commissioners.

Handouts will be provided including a bibliography and a list of websites to support your individual research.

FROM READING TEXTS TO WRITING SKILLS*

Saturday 30 January 2016 | 10am-4pm

Tutors: Liz Mitchell and April Doyle | Canterbury campus | £31.50



This is the second of two linked day schools, combining analysis and deconstruction of three interwoven novels in the mornings, with time to reflect on the ideas generated via your own creative writing in the afternoons. We begin by asking; what is writing? This leads to an understanding of deconstruction. We then apply our understanding to these

3 interwoven novels: Charlotte Bronte's *Jane Eyre* (1847) takes place in remote Yorkshire in Victorian times. This powerful novel sparked the imagination of later writers. Daphne du Maurier's *Rebecca* (1937) set in remote Cornwall, at the enchanting Manderley, rings changes on the theme of the haunting past. Jean Rhys's *Wide Sargasso Sea* (1966) is a prequel to *Jane Eyre* set in the West Indies. Rhys challenges the assumptions made by Bronte through reimagining the so-called 'madwoman in the attic' on her Caribbean island. Liz Mitchell will run the morning sessions and April Doyle will lead the afternoons' creative writing elements.

The first linked day school takes place on Saturday 16 January. Attendance at both is not mandatory, although encouraged.

IN SEARCH OF THE FIRST LANDSCAPE*

Saturday 6 February 2016 | 10am-4pm

Tutor: Karl Musson | Canterbury campus | £31.50



the context of the industrial revolution.

This day school will examine the changes in approaches to landscape depictions from the early renaissance to the industrial revolution. Particular points of focus will be the development of figurative painting as a driver of landscape depictions, the Enlightenment and the objectification of place, and the uses of landscape as references to the imaginary in

THE LANGUAGE OF ANIMALS AND OTHER SPECIES: DO THEY SPEAK TO US?

Sunday 7 February 2016 | 10am-4pm

Tutor: Sarah Hamilton | Canterbury campus | £31.50



we mean by language and thought, with some brief reference to what is known about the working of the brain.

Aside from their symbolic meanings recognised by man since antiquity, do other species speak to each other? How do they communicate in groups and organise behaviour, and how do groupings such as packs, flocks, herds, swarms and schools operate in the natural world? Indeed what might we believe their language is? At first there is the need to explore what

We will recall Dr Dolittle, consider the symbolic ideas and meanings, as well as the behaviour of different species and compare, where possible, to humans. We will also explore ideas of telepathy, synchronicity and recent research that challenges traditional ideas about the uniqueness of human communication and the use of language.

You may also like to attend the two linked day schools: Understanding our Sentient Friends: Consciousness and Animals on Saturday 23 January and Observing Animal Behaviour and Relationships with Humans on Sunday 24 April

CREATIVE TOOLS FOR CLARITY IN YOUR LIFE CHOICES

Saturday 27 February 2016 | 10am-4pm

Tutor: Venetia Minns | Canterbury campus | £31.50



This one-off workshop gives you the creative tools to help you find clarity and direction in your life. This creative process is similar to the popular Vision Board idea. You are working with the arts in a mindful way which unfolds throughout the day in a way that is unique for you. It's about identifying your vision, your dreams for life, and giving them a voice on paper so you can see them clearly. Once you have experienced the power of your creativity during the day, you can re-use the process anywhere, and as often as you wish. Using collaging, painting, material – anything you like to make your unique image come alive – you can make powerful visual links between true desires and possibilities.

Bring materials – favourite magazines, fabrics, everything that you can think of to make this a personal message for You.

THOMAS HARDY'S *FAR FROM THE MADDING CROWD* AND *THE RETURN OF THE NATIVE**

Sunday 28 February 2016 | 10.30am-4.30pm

Tutor: Geoff Doel | Canterbury campus | £31.50



Thomas Hardy made his reputation as a leading, yet startlingly original Victorian novelist in the 1870s with the publication of these two novels. In *Far From the Madding Crowd*, Hardy first used the regional concept of 'Wessex' and he sets a love story of a lady farmer and her three suitors against the immemorial background of the farming year with its rituals, hardships and fruition. *The Return of the Native* uses the classical unities of time, place and action and in arguably the first English tragic novel. The sombre Egdon Heath is personified and provides a sinister, almost dormant ecosystem. The novel is powerfully magnificent.

HANDEL AND THE ESTABLISHMENT OF THE ENGLISH ORATORIO

Saturday 5 March 2016 | 10am-4pm

Tutor: Michael Chandler | Canterbury campus | £31.50



This day school will explore the origins of the oratorio genre in early 17th century Italy, and the manner in which Handel (1685-1759) - originally from Halle in Saxony, but settling in London from 1710 - adapted the Catholic Italian form of the early oratorio and single-handedly created the unique Protestant English Oratorio tradition, in London and elsewhere

in Great Britain and Ireland, from the early 18th century onwards. Born through necessity when Handel's popularity as an opera composer in London began to seriously wane towards the end of the 1730s, Handel transfers his dramatic genius to the English Oratorio, and thereby creates a religious experience of the biblical Word - mostly the telling of stories from the Old Testament - combined with an intense dramatic sense akin to an operatic experience, but without the staging. Handel's use of the chorus in the recounting of the biblical stories is particularly striking, contributing towards the development of the tradition of massed choral singing through amateur choral societies, especially in 19th century England. As a fine example of the Handelian English Oratorio, we will explore in more detail *Saul* (1738) - the intensely dramatic recounting of the tragic downfall of King Saul and the rise of the younger King David.

MAPP AND LUCIA: THE HISTORY BEHIND THE TOWN OF RYE*

Sunday 13 March 2016 | 10.30am-4.30pm

Tutor: Gillian Draper | Canterbury campus | £31.50



The coastal town of Rye in Sussex has been the home and inspiration of artists and authors from the poet of *The Battle of Winchelsea*, written during the Hundred Years' War, to John Ryan, author and cartoonist of *Captain Pugwash*, who lived in Rye in the 1980s. In the seventeenth century the writer and businessman Daniel Defoe commented on

the state of Rye, and a local radical who was deeply involved in the political and religious ferment of the Civil War period amassed a huge collection of books and pamphlets in his home in Mermaid Street. The writers Henry James, Rumer Godden and E. F. Benson lived in Lamb House (National Trust), with Benson setting the *Mapp and Lucia* novels in small-town, gossipy society of Rye and its cobbled lanes. Against the backdrop of the works of these and other writers, we will use photographs and magic lantern slides to explore the sense of place provided by the buildings and streets of Rye, the surrounding river valleys and Romney Marsh. The riches of Rye's historic records will allow us to construct a narrative of the town's history from its origins after the Norman Conquest to the charming place we see today.

WILDLIFE AND INDUSTRY: A KENTISH HERITAGE

Saturday 19 March 2016 | 10am-4pm

Tutor: Lynne and Peter Flower | Canterbury campus | £31.50



When we look at the countryside of Kent we think of a rural idyll. But historically Kent has often been at the centre of industrial development. This day school will look briefly at some of the many industries which have developed in the county and the effect they have had on our countryside and wildlife. The day will start with an overview of how Kent's

geology has influenced the various industries and wildlife. We will then investigate extractive industries including the iron industry in Roman and Medieval times, coal mining and other quarrying. The role of manufacture, such as the gunpowder and paper making industries will be examined, and then finally we will look at farming and the wildlife that inhabits the Kentish landscape today.

You may also be interested in attending the linked day school Kent's Ancient Habitats; A Richness of Wildlife, on Saturday 30 April. Attendance at both is not mandatory, although encouraged.

SHORT COURSES

SPRING 2016

CREATIVE WRITING WORKSHOPS – ADVANCED*

Friday 8 January 2016 | 10am-12pm | 10 sessions

Tutor: April Doyle | **Canterbury campus** | **£92**



Writing is, by its nature, a solitary business. Would you welcome the opportunity to share your work with other writers in a supportive environment, and in turn offer constructive feedback to others? This is a place for you to develop your skills and confidence in your writing. Group members will take it in turns to submit pieces of work to the group for feedback. Teaching points will arise from our discussions.

This short course will be suitable for those who have attended writing workshops for some time.

Please bring writing materials!

CREATIVE WRITING WORKSHOPS – BEGINNERS*

Monday 11 January 2016 | 10am-12pm | 9 sessions

Tutor: April Doyle | **Canterbury campus** | **£82.80**



This is a place for you to develop your skills and confidence in your writing. Whether you are writing short stories, a novel, or working on a life-writing project, this group provides you with the company of other writers for support and motivation. Writers take it in turns to submit pieces of work to the group for feedback. There is time for writing prompts, and teaching points include how to develop character, setting, dialogue and story structure.

This short course is suitable for beginners.

Please bring writing materials!

POWER AND CHANGE: MACHIAVELLI, GRAMSCI, LENIN

Tuesday 12 January 2016 | 7pm-9pm | 7 sessions

Tutor: Derek Mitchell | Canterbury campus | £66



The course will consist of a systematic examination and discussion of the work of these three thinkers to show how their ideas changed the world. As the course progresses we will begin to connect the common themes from each of these writers and to recognize truths about the way that power works in our modern world.

Machiavelli (1469-1527) lived mainly in Florence under the Medici and in particular Lorenzo the Magnificent for whom *The Prince* is written. *The Prince* is a work about what makes us do the things we do and how to do them better. Machiavelli is seeking to understand the lessons of history and apply them to the present; it is an intensely practical work.

Gramsci (1891-1937) was leader of the Italian Communist Party and imprisoned by Mussolini, and he wrote *The Modern Prince* and *The State and Civil Society* in direct intellectual acknowledgement of Machiavelli. *The Modern Prince* shows how the political party is the modern version of *The Prince* and seeks to set out how the party can gain and keep power and change society.

Lenin (1870-1924) was leader of the Bolshevik Party which seized power in Russia in 1917, and he wrote extensively on the works of Marx and Hegel. He covered a wide range of topics in politics, economics and philosophy including, *The State and Revolution*, *What is to be Done?* and *Left Wing Communism – An Infantile Disorder*. Lenin gave his name to a distinctive style of political leadership and party organisation which has many echoes in the way that parties work today. Whether we agree or disagree with Lenin, there is no doubt that his tactics worked and that the world was changed.

EXISTENTIALISM: FREEDOM, AUTHENTICITY AND THE ABSURD

Wednesday 13 January 2016 | 1pm-3pm | 10 sessions

Tutor: Richard Norman | Canterbury campus | £92



Existentialism is a philosophy which captured the popular imagination in the 1950s and continues to appeal because it brings philosophy out of the academic world to address human concerns about choice, commitment and the meaning of life. We'll look at the work of three key figures: Jean-Paul Sartre, Albert Camus, and Simone de Beauvoir. We'll begin with the idea of 'the absurd' presented by Sartre and Camus, and at their differing responses to it. We'll then move on to Simone de Beauvoir's attempt to formulate an existentialist ethics, and to Sartre's increasing concern with political commitment, ending with the break between Sartre and Camus on revolution and rebellion.

INTRODUCTION TO EUROPEAN CINEMA

Wednesday 13 January 2016 | 7pm-9pm | 10 sessions

Tutor: Nicholas Furze | Canterbury campus | £92



This short course, looking at a variety of different European film styles and directors, will consist of a lecture on the first week, followed by a screening and discussion the week after.

The topics covered will consist of:

The French New Wave – how a group of film critics invented modern cinema.

Bergman: Portrait of a master – a lecture and discussion of the films and themes of Ingmar Bergman.

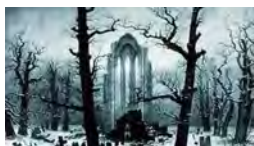
Post-Franco cinema – a case study of the creative and cultural renaissance that flourished in Spanish cinema in the late 1970s.

Pasolini and Antonioni – in the 1964 Venice film festival the first and second prizes were awarded to films by these two Italian directors (Red Desert and The Gospel According to St Matthew respectively.) This lecture is going to analyse their diverging careers.

LITERATURE OF TERROR: THE GOTHIC NOVEL (1790-1820)*

Thursday 14 January 2016 | 4pm-6pm | 10 sessions

Tutor: Steve Orman | Canterbury campus | £92



How did Gothic literature capture – and terrify – the minds of the reading public in late eighteenth-century and early nineteenth-century England? Did stories containing aspects of the supernatural, transgressive individuals haunted by damnation, and the scandalous, accurately reflect British life in the wake of the French Revolution?

This course seeks to analyse the Gothic craze evident in British fiction during the Romantic period. We analyse some important literary texts that look beyond the immediate established canon of the Gothic (works such as Horace Walpole's *The Castle of Otranto* and Mary Shelley's *Frankenstein*, which you may have read previously) to delve deeper into the literature of terror; analysing authors and British society alongside an appreciation of the novels' own place in the literature of their age.

We start with one of the most popular Gothic novels of its day by one of its most prolific practitioners: Ann Radcliffe's *The Romance of the Forest* (1791).

The course then moves on to a series of novels that spark connections with some of the most influential Romantic poets and their ideas concerning the core elements of the Gothic.

We will study *St. Leon*, a novel by William Godwin – father of Mary Wollstonecraft Shelley; father-in-law of Percy Bysshe Shelley – which foregrounds topics of liberty and immortality. We look at Percy Bysshe Shelley's two Gothic novels, *Zastrozzi* and *St. Irvyne*, both published when he was an undergraduate at the University of Oxford and dealing with violent revenge and – influenced by his father-in-law's novel – immortality.

We then move on to the Gothic novel's links to the scandalous and the idea of sensation fiction. Lady Caroline Lamb's thinly-veiled criticism of Lord Byron in *Glenarvon* ensured that the novel was incredibly popular, and shocking.

Finally, we end with an analysis of the last great Gothic novel before the Victorian period, Charles Maturin's *Melmoth the Wanderer*, which presents a chilling narrative of a man who sold his soul to the devil.

“Lots of opportunities to ask questions in a relaxed and friendly atmosphere”
Course participant

THE WORLD OF ART: ESPERANTO OR BABEL? (PART 3)*

Friday 15 January 2015 | 10.30am-12.30pm | 5 sessions

Tutor: Charles Williams | Canterbury campus | £47



The World is 'globalised' but is Art? When we look at painting or sculpture from other cultures and other times, what do we really see? Picasso's appropriation of African masks, for example, was severely criticised for its lack of specificity – is that fair? This course will range across the world, comparing different artefacts and asking 'is it Art?'

THE WORLD OF ASTRONOMY (PART 2)

Sunday 17 January 2016 | 2m-4pm | 6 sessions

Tutor: David Mannion | Canterbury campus | £56.50



Astronomy is the oldest Science and astronomers have developed telescopes over the last 400 years that have probed galaxies that were born when the Universe was only 500 million years old some 13.3 billion years ago. We know how stars are formed, evolve and die, how matter is clumped into planets, stars, galaxies and superclusters of galaxies, but we

have no idea about 95% of our Universe. This hidden Universe of Dark Matter and Dark Energy is at the forefront of research.

Following the first short course on Astronomy we will look at the Solar System in depth and examine what has been found out in the last 21 years since the discovery of the 1st exoplanet 51 Pegasi B. There are now over 2000 exoplanets known including a dozen Earth-like planets. The science of exobiology is now flourishing!

We shall study Cosmology to see how the Universe began, has evolved and how it will eventually die. Also included on the course will be how the amateur can make valuable contributions in variable star work, meteor observations, or just observe for fun the 4 Galilean Moons as they circle the giant planet Jupiter or record sunspots safely!

The first part of this course begins on Sunday 4 October 2015. Classes will take place on Sundays: 17, 24 and 31 January, 7 February, 6 and 20 March

THE POWER OF SACRED CENTRES

Monday 18 January 2016 | 10.30am-12.30pm | 5 sessions

Tutor: Simon Wilson | Canterbury campus | £47



Some locations seem to possess a particular power often identified as sacred or numinous, as if spiritual realities were closer to the surface here than elsewhere. We may think, for example, of stone circles, ancient churches, or natural sites such as mountains.

In this course we will look at some of the explanations offered to account for this almost tangible presence. They range from scholarly approaches, such as religious historian Mircea Eliade's discussions of sacred space, through popular notions of leylines, to scientific attempts to measure and describe specific quantifiable energies.

We will also ask if the sublime, as manifested in poetry and painting, can help us understand our experience of these centres.

Finally, we will discuss theories which argue that the sense of the sacred felt at certain locations actually has its origins in the workings of the human mind.

DRAWING AT CANTERBURY CATHEDRAL*

Tuesday 19 January 2016 | 1.30pm-3.30pm | 8 sessions

Tutor: Sonia McNally | Canterbury Cathedral | £85.50



This is a tutored drawing course held at Canterbury Cathedral.

This is a creative and productive course where participants learn from the tutor, practical experience, through their own discovery, and from each other.

The course covers a rich variety of material including the Cathedral's architecture, mythological subjects, symbolism and use of the imagination. We will look at different artists' work and techniques as we draw in diverse locations around the Cathedral and grounds.

All levels are welcome. Beginners attend for the high quality teaching and to learn about the practicalities of working as an artist. Experienced artists come for the situation, to build up a body of work, as well as to reflect on their own development whilst meeting other practitioners.

Places on this short course are limited to 10

If you have a Precinct Pass or a student card from a Canterbury university you can enjoy free entry. An annual pass to the Cathedral and precinct is not included in the course fee.

DIGITAL STORYTELLING*

Monday 18 January 2016 | 7pm-9pm | 8 sessions

Tutor: Katherine May | Canterbury campus | £73.50



The internet has transformed the possibilities for sharing stories and interacting with audiences. But without coding skills, how can we make the most of the opportunities that this presents?

This is a course for writers, artists or anyone who uses narrative in their work. It will take the form of a series of workshops that explore different ways of creating stories online, from piggybacking on existing platforms such as Twitter, Pinterest and even Ebay, to harnessing the power of Wordpress to produce attractive websites. We will even dabble in the basics of CSS coding to explore how to make simple animations, and look at the practicalities of buying and hosting domains to house extended projects.

Finally, we will consider the social dimensions of online storytelling, and the tools and techniques to help your stories find their ideal audience.

Suitable for anyone with basic experience of using blogs and social media.

MEDIEVAL SOCIETY THROUGH CHAUCER'S CANTERBURY TALES*

Thursday 21 January 2016 | 1.30pm-3.30pm | 8 sessions

Tutor: Geoff Doel | Canterbury campus | £73.50



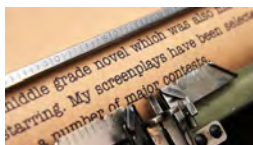
Explore the vibrant medieval world of Chaucer's pilgrims to Canterbury through the *General Prologue* and the tales told on the journey. The pilgrims and their tales reveal the rich diversity of medieval life including religion, feminism, the mercantile life, the aristocratic code of knighthood, Oxford students, medicine, alchemy and skilled occupations. Religion is particularly well served with a Pardoner, a Friar, a Monk, a Prioress, a Summoner and a Parish Priest. Themes such as the role of women and marital relationships are also introduced into the Tales.

The Canterbury Tales provide a wonderful introduction to, and exemplar of, the topics to be discussed and will be supplemented by other medieval texts and documents and modern scholarship. *The Tales* are available in Penguin, both in modern translations and an edition in original language with translation of difficult words and phrases at the bottom of each page (Penguin Popular Classics). A lively DVD translation of some of the *Tales* will also be used on the course.

SCREENWRITING FOR BEGINNERS (PART 2)*

Thursday 21 January 2016 | 7pm-9pm | 8 sessions

Tutor: Liz Jennings | Canterbury campus | £73.50



Screenwriting for beginners is divided into three sections. During the first term, we will have explored the structure and requirements of screenwriting through plot, character, conflict, theme and visual style.

This term will involve structured workshops, giving students the time and opportunity to put together a rough first draft of their own screenplay. As time and discipline are the essential keys to enabling writers to get writing, these sessions will create small moments of achievement, as well as space to work through difficulties in a supportive, constructive, creative environment: writers *write* – and that's what we'll do here. This will prepare writers for the final term, commencing 21 April 2016, with a screenplay ready to work on, and this section of the course (with Linda M James) will take writers through revision and rewriting, and focus on the practical business of how to market your screenplay.

Students will obviously benefit most by dedicating themselves to 3 terms' study. However, this is not mandatory, and you might opt for 1, 2 or 3 terms. If you wish to attend the whole programme, you may reserve your place and pay termly.

THE CRUSADES*

Thursday 21 January 2016 | 7pm-9pm | 8 sessions

Tutor: Geoff Doel | Canterbury campus | £73.50



This course will explore the religious, political, military and economic reasons for the first three crusades and discuss the events and their repercussions.

The First Crusade of 1096-1099 emerged through the efforts of the Eastern and Western churches seeking to co-operate against Muslim conquests of Christian-held territory in the Holy Land and Spain. It controversially offered the incentive of absolution of sins through the violent re-conquest of the sacred Christian sites as well as offering territorial and financial incentives. Against all the odds, though accompanied by brutal ferocity, a precarious Crusader kingdom was established in the Holy Land, which was protected by the Military Orders of the Knights of St John and the Knights Templar.

Saladin re-conquered the Holy Land for the Muslims, leading to an epic confrontation with the greatest, yet most pragmatic of all the crusaders, Richard the Lionheart.

KENT AND THE FIRST WORLD WAR: CAUSES, COURSE AND CONSEQUENCES*

Tuesday 26 January 2016 | 7pm-9pm | 8 sessions

Tutor: Martin Watts | Canterbury campus | £73.50



This short course is designed to provide an in depth understanding of the people and county of Kent in the First World War, and their place in the wider national and international context. Commencing with a review of the controversy surrounding the origins of the war, the course will focus on the following topics: Kent's military and naval heritage; strategic Kent – the threat of invasion; volunteers and conscripts; the home front – war on civilians; the course of war, its aims and victory; a land fit for Heroes and Suffragettes; commemoration and popular memory.

THE WORLD OF ART: ESPERANTO OR BABEL? (PART 4)*

Friday 26 February 2015 | 10.30am-12.30pm | 5 sessions

Tutor: Charles Williams | Canterbury campus | £47



The World is 'globalised' but is Art? When we look at painting or sculpture from other cultures and other times, what do we really see? Picasso's appropriation of African masks, for example, was severely criticised for its lack of specificity – is that fair? This course will range across the world, comparing different artefacts and asking 'is it Art?'

THE POETRY OF MIND, BODY AND SPIRIT*

Saturday 5 March 2016 | 10am-4pm | 3 sessions

Tutor: Victoria Field | Canterbury campus | £94.50



This short course takes place over three consecutive Saturdays, exploring how writers, especially poets, have responded to issues around mind, body and spirit. The first day will focus on images and ideas of madness and sanity with respect to poetry. The second will take the body as a theme and explore how poets have responded to the physical self, especially in relation to illness. Finally, the third day will examine what is meant by 'spirit' and how poets have engaged with that idea. The days will involve close reading of mostly contemporary poems, some writing in response and other creative activities as appropriate.

DAY SCHOOLS

SUMMER 2016

OBSERVING ANIMAL BEHAVIOUR AND RELATIONSHIPS WITH HUMANS

Sunday 24 April 2016 | 10am-4pm

Tutor: Sarah Hamilton | Canterbury campus | £31.50



Relationships between humans and many known species are well documented; dogs and horses being obvious examples. There are striking comparisons to be made between human cultures and how those relationships are maintained within them. This day school will be an opportunity to reflect on some of the special bonds, as well as similarities, of the

behaviour of a range of animals and humans in their social world.

We will review some historical situations and use examples and evidence referring to the fascinating work of well-known researchers such as Dame Jane Goodall and Desmond Morris.

Participants will be welcome to share their own examples of these special relationships and what they have observed. We will consider how animals are used by humankind and some of the psychological implications for the modern world.

You may also like to attend the two linked day schools: Understanding our Sentient Friends: Consciousness and Animals on Saturday 23 January and The Language of Animals and other species: Do they speak to us? on Sunday 7 February

“My thanks for an enlightening day”
Course participant

MULTIPLICITY AND THE LANDSCAPES OF PIERO DELLA FRANCESCA

Saturday 30 April 2016 | 10am-4pm

Tutor: Karl Musson | Canterbury campus | £31.50



This day school will examine the context and significance of the spatial multiplicity in the landscapes of Piero della Francesca.

Particular consideration will be given to the way in which the Enlightenment has shaped our understanding of landscape. The day school will also examine what the work of Tetsuro

Watsuji can bring to our understanding of landscape and our relationship to the broader environment.

KENT'S ANCIENT HABITATS: A RICHNESS OF WILDLIFE

Saturday 30 April 2016 | 10am-4pm

Tutors: Peter and Lynne Flower | Canterbury campus | £31.50



Following on from *Wildlife & Industry: A Kentish Heritage* on Saturday 19 March, we look in greater depth at the habitats and wildlife of Kent. From the early Stone Age clearances forming the chalk downland rich with orchids and butterflies, to the charts and heathland of the greensand ridge. From Anglo Saxon dens and drove roads and the wildlife of

hedgerows to the flora and fauna of the ancient woodlands of the High and Low Weald. We then follow the rivers of Kent with their amphibians, dragonflies and water voles to the estuaries rich in bird life.

*You may also be interested in attending the linked day school *Wildlife and Industry: A Kentish Heritage* on Saturday 19 March. Attendance at both is not mandatory, although encouraged.*

THE GREEN MAN*

Saturday 7 May 2016 | 10.30am-4.30pm

Tutor: Geoff Doel | Canterbury campus | £31.50



It can be argued that our perception of the 'Green Man' is a twentieth century construct of the mythopoeic imagination, but one based on mysterious medieval carvings in stone and wood - of male heads disgorging vegetation - found in churches and cathedrals. Did these carvings, which are unnamed in church documents, derive stylistically from leaf mask carvings of the god Bacchus of antiquity, or do they symbolise the life force? Are there affinities, providing narrative (mythos) with folk tale 'greenwood' figures such as Robin Goodfellow and Robin Hood, with seasonal folk customs such as the 'Jack in the Green' and with the remarkable, sinister figure of the Green Knight in the fourteenth century poem *Sir Gawain and the Green Knight*? Or is there a Christian interpretation of this symbol in which the vegetation represents the cross of salvation?

The tutor is the co-author, with his wife Fran, of the best-selling book, *The Green Man in Britain* (The History Press) and *Robin Hood: Outlaw or Greenwood Myth* (Tempus).

THE FORME OF CURY:

Cooking, eating, drinking and healing in the medieval and early modern periods*

Saturday 14 May 2016 | 10.30am-4.30pm

Tutor: Gillian Draper | Canterbury campus | £31.50



Wolf Hall has reminded us of the nature and significance of royal feasting in Tudor times with noble men wearing serviettes over their shoulders, and servants wiping the rims of wine glasses before they were used at table. Feasts were an important part of governance, from urban corporations to aristocratic households, and we shall investigate them as far back as the 1390s by looking at a cookery book used at Richard II's court, the *Forme of Cury*. We shall contrast the diet of the rich with that of other groups in society, and examine the 'four humors' and the 'regimens' which were considered to influence health in the Middle Ages and on into the seventeenth century, when for example it was believed that free-range birds offered 'better nourishment then such as be cram'd in a coop or little house'.

PIRATES, PILCHARDS AND POLDARK: AN INTRODUCTION TO THE HISTORY OF CORNWALL*

Saturday 11 June 2016 | 10.30am-4.30pm

Tutor: Gillian Draper | Canterbury campus | £31.50



In this day school we will take up some historical themes from the new serialisation of *Poldark*, exploring how they developed over time: the beauty and the harshness of the coast of Cornwall, smuggling and piracy, and the extremes of wealth and poverty in the region. We will explore the hardworking lives of the poor, the financial struggles of the rich, and the influence of religion on characters such as Mr Carne, Demelza's father. In particular we will investigate the dependence of Cornish folk on both land and ocean for making a living, and the proximity of industries, villages and towns to the coast.

BLOOMSDAY

Thursday 16 June 2016 | 10am-4pm

Tutor: Elizabeth Madden | Canterbury campus | £31.50



In this day school we will join Joyce's protagonists on an epic voyage of discovery through Dublin on a single day (June 16th, 1904), encountering a veritable kaleidoscope of literary techniques and linguistic fireworks on the way. Bloomsday is a multi-national, cross-disciplinary celebration when we will join with Joyceans all over the world in re-Joycing together.

This day school is a follow-on from the short course Penetrating the Impenetrable: A Guided Odyssey through James Joyce's Ulysses which will take place over 4 Sundays during the year. For more details please see the Autumn Term Short Courses section of this brochure. People who have not been able to attend the short course are welcome to attend the Bloomsday day school.

TASTER SCREENWRITING SESSION

Saturday 25 June 2016 | 10am-12pm

Tutor: Linda M James | Canterbury campus | £15



'What is drama after all, but life with the dull bits cut out?'
Alfred Hitchcock.

Screenwriting is a fascinating way of telling a story through imaginative pictures, believable dialogue and creative description. So if you'd like to learn how to 'cut out the dull bits' in your story, this taster session will introduce you to

many of the skills you need.

This will be followed by a week long summer school where you will discover many more powerful techniques to enable you to write a great screenplay.

The Screenwriting summer school takes place from 11 to 15 July 2016

SHORT COURSES

SUMMER 2016

CREATIVE WRITING WORKSHOPS – BEGINNERS*

Monday 18 April 2016 | 10am-12pm | 5 sessions

Tutor: April Doyle | **Canterbury campus** | £47



This is a place for you to develop your skills and confidence in your writing. Whether you are writing short stories, a novel, or working on a life-writing project, this group provides you with the company of other writers for support and motivation.

Writers take it in turns to submit pieces of work to the group for feedback. There is time for writing prompts, and teaching

points include how to develop character, setting, dialogue and story structure.

This short course is suitable for beginners.

Please bring writing materials!

DRAWING AT CANTERBURY CATHEDRAL*

Tuesday 19 April 2016 | 1.30pm-3.30pm | 5 sessions

Tutor: Sonia McNally | **Canterbury Cathedral** | £53.40



This is a tutored drawing course held at Canterbury Cathedral.

This is a creative and productive course where participants learn from the tutor, practical experience, through their own discovery, and from each other.

The course covers a rich variety of material including the Cathedral's architecture, mythological subjects, symbolism and use of the imagination. We will look at different artists' work and techniques as we draw in diverse locations around the Cathedral and grounds.

All levels are welcome. Beginners attend for the high quality teaching and to learn about the practicalities of working as an artist. Experienced artists come for the situation, to build up a body of work, as well as to reflect on their own development whilst meeting other practitioners.

Places on this short course are limited to 10

If you have a Precinct Pass or a student card from a Canterbury university you can enjoy free entry. An annual pass to the Cathedral and precinct is not included in the course fee.

HOW FREE ARE YOU?

Wednesday 20 April 2016 | 1pm-3pm | 5 sessions

Tutor: Liz Mitchell | Canterbury campus | £47



This course will give the opportunity to discuss what we mean by, and value in, the idea of freedom.

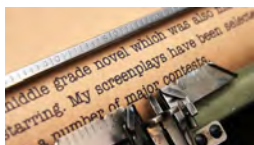
It will develop ideas introduced in *Existentialism: Freedom, Authenticity and the Absurd*; although attendance on that course is not a necessary pre-requisite for this one.

We will contextualise our ideas through Sartre's existentialist concept of a truly human freedom, which we fail to sustain because we deceive ourselves. We will move on to the autobiography of Sartre's lifelong lover and companion, Simone de Beauvoir. In *Memories of a Dutiful Daughter* and in the later volumes of the autobiography she explores aspects of her life and her struggle to be free. Her most famous book is *The Second Sex*, which was important to the feminist movement of the 1960s and 70s. We will discuss her influence, and her place in the existentialist movement.

SCREENWRITING FOR BEGINNERS (PART 3)*

Thursday 21 April 2016 | 7pm-9pm | 8 sessions

Tutor: Linda M James | Canterbury campus | £73.50



Students will begin this final term with a screenplay ready to work on, and this section of the course will take writers through revision and rewriting, before focussing on the practical business of how to market your screenplay. This part of the course is designed for students who have already attended terms 1 and 2. If you have a screen-play hidden

away at home and have not attended terms 1 and 2, please contact April Doyle to discuss joining at this stage of the course.

CREATIVE WRITING WORKSHOPS – ADVANCED*

Friday 22 April 2016 | 10am-12pm | 5 sessions

Tutor: April Doyle | **Canterbury campus** | £47



Writing is, by its nature, a solitary business. Would you welcome the opportunity to share your work with other writers in a supportive environment, and in turn offer constructive feedback to others? This is a place for you to develop your skills and confidence in your writing. Group members will take it in turns to submit pieces of work to the

group for feedback. Teaching points will arise from our discussions.

This short course will be suitable for those who have attended writing workshops for some time.

Please bring writing materials!

THE HISTORY OF COLOURS, IMAGES AND LINES IN THE ART WORLD*

Friday 22 April 2016 | 10.30am-12.30pm | 5 sessions

Tutor: Vanessa Manoli | **Canterbury campus** | £47



In this course we will learn about Art by studying the history of colours, the history of images and the history of lines. We will explore the reasons behind the pictorial differences between medieval icons such as *The Annunciation* by Duccio with Renaissance masterpieces such as *The Holy Trinity* by Masaccio. We will learn about the techniques used by the

artists and the choice of subjects and colours in their images. We will also learn the meaning of images in different historical periods and their use as a way of religious and political communication.

At each lesson handouts will be given, including a bibliography and websites to help with your individual research.

ART HISTORY FOR VISUALLY IMPAIRED ADULTS*

Saturday 23 April 2016 | 10am-12pm | 6 sessions

Tutor: Vanessa Manoli | Canterbury campus | £84.75



This course is addressed to visually impaired adults who would like to learn about art history in a friendly and positive environment.

Through manual exploration of some selected art objects, the participants will learn about the history, the style and the aesthetic of these items. In addition this course will offer descriptions of visual art, such as paintings, using verbal descriptions and drawing with raised lines of some paintings taught in the course. The art objects and paintings chosen for this course will cover a wide historical period aiming to offer a broad knowledge of the art created in different centuries and by different artists.

The teaching techniques used in this course are based on my experience explaining art to visually impaired adults at the Ashmolean Museum in Oxford, and they also make use of the last twenty years of academic research about teaching art to visually impaired people by leading academics in this field of study.

During the course we will also have the opportunity of visiting selected local museums in order to illustrate our study (please note: cost of any trips to museums is not included in the course price).

Places limited to 8 people plus their support assistants. Support assistants will not be charged for attending the course.

BUILD YOUR OWN WEBSITE FROM SCRATCH*

Saturday 23 April, Saturday 30 April 2016 | 10am-4pm

Tutor: Katherine May | Canterbury campus | £63



If you've got a creative practice or a small business, a website is a great way to showcase your work. However, the cost of hiring a web designer can be prohibitive. Yet if you can set up a Facebook account or use a blog, there's no reason why you can't create your own Wordpress-based website.

This two-day short course will take you through each step, from buying domain names and hosting, to choosing the themes and widgets that will make your site look great. We'll also spend some time looking at Search Engine Optimisation, and how to make your site easy to find.

Most importantly, you're in control, so your site can continue to change and evolve as you do. No coding required!

MAKATON FOUNDATION WORKSHOP

Friday 6 May and Friday 6 May 2016 | 9.30am-4pm

Tutor: John-Paul Riordan | Canterbury campus | £150



Makaton is a sign and symbol language programme used by children and adults with speech language and communication difficulties and those who care for them. It is designed for use to support spoken language, so the signs and symbols are used with speech, and in spoken word order. It is used by more than 100,000 people in over 40 different countries (Devarakonda, 2012). John-Paul Riordan is a qualified Makaton Regional Tutor and an experienced teacher working part-time in a school for children who have learning difficulties. He is also a part-time senior lecturer in Primary Education at Canterbury Christ Church University.

The foundation course is for a minimum of 12 people and a maximum of 15, lasts 2 days and gives a detailed introduction to Makaton and half of the 'core' vocabulary (called stages 1 to 4). The cost of the workshop includes participant manuals (Modules 1-4), and pocket books of signs and symbols (Stages 1-4 and Additional).

MAKATON ENHANCEMENT WORKSHOP

Friday 17 June, Friday 24 June and Friday 1 July 2016 | 9.30am-4pm

Tutor: John-Paul Riordan | Canterbury campus | £250



The enhancement workshop is only available to people who have completed the foundation workshop (please bring your foundation workshop certificate of attendance if you did this with another tutor) and is for a minimum of 12 people and a maximum of 15.

It lasts for 3 days and allows participants to improve and develop their skill in using signs and symbols and covers the rest of the core vocabulary (stages 5 to 8). The cost of the workshop includes participant manuals (Modules 5-8), and pocket books of signs and symbols (Stages 5-8).

These short courses are designed for professionals eg teachers, teaching assistants, speech therapists, care workers etc., but are also suitable for parents or guardians of children and adults with speech, language and communication difficulties.

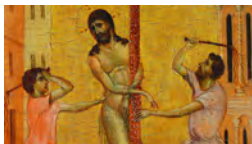
For more details about these courses please go to: www.makaton.org/training

If you are a student of the University who is interested in taking these courses, you will only have to pay for the materials. Limited places available. Please contact April Doyle.

THE CIMABUE SESSIONS*

Saturday 18 and Sunday 19 June 2016 | 10am-4pm

Tutor: Karl Musson | Canterbury campus | £63



Cimabue's *The Virgin and Child with Two Angels*, in the National Gallery, and *The Flagellation of Christ*, in The Frick Collection in New York, are often thought to have formed a diptych. But would it make more sense to hypothesise that they were two panels of a predella, the rest of which is now lost? These practical sessions will investigate this idea

and participants will design and make predella using egg tempera on wood panels. These sessions are suitable for people of all ages and abilities.

An additional charge will be made for materials.

Non-residential. If you would like help finding accommodation in Canterbury please contact the programme administrator on 01227 863451 or email education.communityarts@canterbury.ac.uk

NON-RESIDENTIAL SUMMER SCHOOL – 2016

SCREENWRITING*

Monday 11 – Friday 15 July 2016 | 10am-4pm | 5 days

Tutor: Linda M James | Canterbury campus | price on application

Do you want to take your writing into an exciting new direction under the guidance of an inspiring, experienced tutor? If you do, then this is the course for you.

You'll discover the art of structuring exciting scenes; learn how to create real characters who speak with their own distinctive voices and have fascinating flaws; learn some powerful techniques to build up suspense; discover how to use body language to great effect; and have the chance to workshop scenes which is great fun.

You will also learn how to format your screenplay to the highest film industry standard.

Come along and be amazed by what you can achieve!

More summer schools, short courses and day schools will be added to our spring/summer brochure which will come out in November 2015

SHORT COURSES AT BROADSTAIRS



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SHORT COURSES

AUTUMN 2015

WRITING YOUR FAMILY*

Monday 21 September 2015 | 10am-12pm | 10 sessions

Tutor: Anstey Spraggan | Broadstairs campus | £92



Family stories and memories form an intricate part of who we are and how we place ourselves in the world. Each generation has tales of a different time, unusual experiences, or moving relationships - each framed by the same family values and the same sets of handed-down belief systems, however much we might have modified them for our own generation.

In the 1960s, one of my aunts wrote a 20,000 word document about my grandmother's life. She turned the story of Mary Choyce and her twelve siblings into narrative non-fiction. She recorded all the stories her mother told her – how she'd met her father, how his family had reacted to the news. My aunt included simple and personal events throughout my grandmother's life – the births of each of her children, the deaths of her parents and siblings. Fifty years later, there are few people alive who were part of those stories but everyone in our family knows them: we know the names of our great-uncles; we know the names of our great-aunts; we know the spooky tale of how my grandmother's youngest sister forecast her own death; we know which member of the family wasn't a sibling at all but the illegitimate child of one of my grandmother's brothers. The stories are handed down – and still read – by each new generation.

This course teaches the skills necessary for narrative non-fiction and shows you how to turn your own memories or experiences into a vivid story for your family to treasure for generations.

The course is suitable for all levels of experience and confidence.

(My grandmother is the girl in white on the left of this 1910 picture)

THANET CREATIVE WRITERS*

Tuesday 22 September 2015 | 7pm-9pm | 10 sessions

Tutor: Anstey Spraggan | Broadstairs campus | £92



Creative writing, diary-keeping or any form of documentary expression is a cathartic and empowering skill that can revitalise an adult's perspective on the world.

Whether you are just setting out as a writer for the first time or building on previous experience, this course will provide a platform for you to work on character, setting, structure and

story. The course will feature a mix of writing exercises, workshop sessions, personal feedback on prose or poetry, and a light (non-compulsory) reading list designed to inspire and engage you.

It will cover all the craft skills necessary to get working on a novel, short story or poetry collection, or just to use for yourself and your own satisfaction.

The course is suitable for all levels of experience and confidence.

INVESTIGATING ARCHAEOLOGY*

Thursday 8 October 2015 | 7pm-9pm | 8 sessions

**Tutor: Ges Moody/Trust for Thanet Archaeology | Broadstairs campus
£73.50**



Thousands of years of human society are represented by the objects that people used in the past and the lasting changes that were made to places and landscapes by ancient people.

The Investigating Archaeology course is an introduction to the straightforward ideas that lie behind archaeological methods and an exploration of how they are applied to the evidence

that is produced by an archaeological investigation. Archaeologists have developed a toolkit of investigation methods so that they can reconstruct the stories behind the objects that are recovered from the ground and the circumstances of discovery. The steps of the investigation process are logical and easy to follow; their potential to explore how past societies relate to our own is limitless.

The Investigating Archaeology course sessions, led by the Trust for Thanet Archaeology, will explain the progressive development of archaeological techniques that have been used to gather information about the past. The course will examine how artefact collections, archives and publications generate and preserve a body of knowledge about the past.

Finds from archaeological excavations in the local area will be used to examine the primary evidence that can be derived from the main types of objects recovered in an excavation, examining how each contributes data to the investigation process. The different perspectives offered by each course session will demonstrate the framework of archaeological thought and show how evidence from archaeological investigation has been used to recover and reconstruct societies from the past.

SHORT COURSES

SPRING 2016

WRITING YOUR FAMILY*

Monday 11 January 2015 | 10am-12pm | 10 sessions

Tutor: Anstey Spraggan | Broadstairs campus | £92



Family stories and memories form an intricate part of who we are and how we place ourselves in the world. Each generation has tales of a different time, unusual experiences, or moving relationships - each framed by the same family values and the same sets of handed-down belief systems, however much we might have modified them for our own generation.

In the 1960s, one of my aunts wrote a 20,000 word document about my grandmother's life. She turned the story of Mary Choyce and her twelve siblings into narrative non-fiction. She recorded all the stories her mother told her – how she'd met her father, how his family had reacted to the news. My aunt included simple and personal events throughout my grandmother's life – the births of each of her children, the deaths of her parents and siblings. Fifty years later, there are few people alive who were part of those stories but everyone in our family knows them: we know the names of our great-uncles; we know the names of our great-aunts; we know the spooky tale of how my grandmother's youngest sister forecast her own death; we know which member of the family wasn't a sibling at all but the illegitimate child of one of my grandmother's brothers. The stories are handed down – and still read – by each new generation.

This course teaches the skills necessary for narrative non-fiction and shows you how to turn your own memories or experiences into a vivid story for your family to treasure for generations.

The course is suitable for all levels of experience and confidence.

(My grandmother is the girl in white on the left of this 1910 picture)

THANET CREATIVE WRITERS*

Tuesday 12 January 2016 | 7pm-9pm | 10 sessions

Tutor: Anstey Spraggan | Broadstairs campus | £92



Creative writing, diary-keeping or any form of documentary expression is a cathartic and empowering skill that can revitalise an adult's perspective on the world.

Whether you are just setting out as a writer for the first time or building on previous experience, this course will provide a platform for you to work on character, setting, structure and

story. The course will feature a mix of writing exercises, workshop sessions, personal feedback on prose or poetry, and a light (non-compulsory) reading list designed to inspire and engage you.

It will cover all the craft skills necessary to get working on a novel, short story or poetry collection, or just to use for yourself and your own satisfaction.

The course is suitable for all levels of experience and confidence.

PHOTOGRAPHY: THE COMPLETE SKILLSET

Thursday 14 January 2015 | 6pm-8pm | 10 sessions

Tutor: Andrew Bruce | Broadstairs campus | £92



Photography stands out as one of the most vibrant, unfixed and diverse art forms. From diagrams to evidence, to Facebook, to gallery walls; no other medium can claim to be used so widely and in such a diverse way as photography.

We are looking at and taking more photographs today than we have ever done before; so how do we make our own

photographs stand out and what does photography mean to us today?

Photography: The Complete Skillset is a 10 week technical course that provides a detailed and far-reaching understanding of the technical facets of photography. We will cover how cameras record light, aperture, shutter speed and ISO, the use of flash on and off camera, light metering, light quality and temperature, using different lenses and sensor sizes, composure, file formats, photoshop basics and accurate printing.

By looking at the work of key photographers we will study the different ways that they have created images that show their own unique way of looking at the world, enabling you to enhance your understanding of both the technical and well as the cultural scope and theories surrounding photography.

This course can be enjoyed by both beginners and advanced amateurs alike and, as far as possible, will be tailored to meet the needs of the students enrolled.

You will need to bring your camera with you (a camera with manual aperture and shutter speed controls is recommended).

UNDERSTANDING CITIES

Thursday 14 January 2015 | 7pm-9pm | 8 sessions

Tutor: Ges Moody/Trust for Thanet Archaeology | Broadstairs campus
£73.50



A programme of urban studies examining city life, city spaces, and city economies. Urban spaces with dense populations, a fast pace of living and specialised systems of trade and exchange have evolved in a variety of historical periods and locations, generating many progressions, changes and transformations in culture, geography and economics.

City life has its own pace and rules, and urban cultures are vibrant and complex. City spaces have a unique geography with dense and eclectic architectural traditions mixed with serendipitous formations. City economies provide a myriad of opportunities and services within the urban space and to the hinterland.

Using information from many research disciplines, the course will explore how the character of the city emerges from the interaction of these elements.

THE POETRY OF MIND, BODY AND SPIRIT*

Saturday 30 January, 6 and 27 February 2016 | 10am-4pm

Tutor: Victoria Field | Broadstairs campus | £94.50



This short course takes place over three Saturdays (30 January, 6 February and 27 February), exploring how writers, especially poets, have responded to issues around mind, body and spirit. The first day will focus on images and ideas of madness and sanity with respect to poetry. The second will take the body as a theme and explore how poets have responded to the

physical self, especially in relation to illness. Finally, the third day will examine what is meant by 'spirit' and how poets have engaged with that idea. The days will involve close reading of mostly contemporary poems, some writing in response and other creative activities as appropriate.

SHORT COURSES

SUMMER 2016

WRITING YOUR FAMILY*

Monday 18 April 2016 | 10am-12pm | 5 sessions

Tutor: Anstey Spraggan | Broadstairs campus | £47



Family stories and memories form an intricate part of who we are and how we place ourselves in the world. Each generation has tales of a different time, unusual experiences, or moving relationships - each framed by the same family values and the same sets of handed-down belief systems, however much we might have modified them for our own generation.

In the 1960s, one of my aunts wrote a 20,000 word document about my grandmother's life. She turned the story of Mary Choyce and her twelve siblings into narrative non-fiction. She recorded all the stories her mother told her – how she'd met her father, how his family had reacted to the news. My aunt included simple and personal events throughout my grandmother's life – the births of each of her children, the deaths of her parents and siblings. Fifty years later, there are few people alive who were part of those stories but everyone in our family knows them: we know the names of our great-uncles; we know the names of our great-aunts; we know the spooky tale of how my grandmother's youngest sister forecast her own death; we know which member of the family wasn't a sibling at all but the illegitimate child of one of my grandmother's brothers. The stories are handed down – and still read – by each new generation.

This course teaches the skills necessary for narrative non-fiction and shows you how to turn your own memories or experiences into a vivid story for your family to treasure for generations.

The course is suitable for all levels of experience and confidence.

(My grandmother is the girl in white on the left of this 1910 picture)

THANET CREATIVE WRITERS*

Tuesday 19 April 2016 | 7pm-9pm | 5 sessions

Tutor: Anstey Spraggan | Broadstairs campus | £47



Creative writing, diary-keeping or any form of documentary expression is a cathartic and empowering skill that can revitalise an adult's perspective on the world.

Whether you are just setting out as a writer for the first time or building on previous experience, this course will provide a platform for you to work on character, setting, structure and story. The course will feature a mix of writing exercises, workshop sessions, personal feedback on prose or poetry, and a light (non-compulsory) reading list designed to inspire and engage you.

It will cover all the craft skills necessary to get working on a novel, short story or poetry collection, or just to use for yourself and your own satisfaction.

The course is suitable for all levels of experience and confidence.

BOOKING INFORMATION

How to book online

To make a booking for one of our day schools or short courses online, please browse the course pages on our website - www.canterbury.ac.uk/cae and use the booking links in the course information to book your place. You will then be directed to our secure payment gateway.

How to book over the phone

Please call the Box Office on **01227 782994**

(Opening hours: Monday-Thursday 10am-5pm, Friday 10am-4pm).

You will be able to pay via debit or credit card.

How to book in person

Please visit our Box Office in the foyer at Augustine House (Opening hours: Monday-Thursday 10am-5pm, Friday 10am-4pm).

Before your programme begins you will be sent course details in the post or by email.

Cancellations

Please ensure that you are familiar with our cancellation policy at point of booking.

As you will appreciate, classes will run only if we recruit sufficient numbers. We must therefore abide by the following cancellation policy. Exceptional circumstances will be considered by the Programme Director.

Once you have booked and paid online, by phone, or in person, the cancellation policy comes into play.

Our cancellation policy is as follows:

- No refunds will be given for cancellations made within 14 days of the start date.
- The University will retain a 20% administration fee for cancellations made at any other time.
- There is a 'cooling off' period of 48 hours after booking to take into account unforeseen circumstances. Cancellations made within this period will not be subject to any administration fee.
- If you cancel your booking, and your class is already viable, you may be offered the opportunity to transfer your fee to another course in which case the administration fee will not be charged. Please let us know at the time of cancellation if you would like to take up this offer.
- The University reserves the right to change details or cancel any programme in exceptional circumstances (e.g. insufficient numbers, tutor illness or any other emergency). In the case of cancellation, you will be notified in writing and refunded in full.

Terms and conditions

- Out of consideration for your classmates and the tutor, please switch off mobile phones during lessons unless you have the prior agreement of the tutor.
- Please help us to keep our records up to date by informing the course administrator if you have a change of email address, address or telephone number.
- The Community Arts and Education (CAE) programme is self-financing, therefore we must recruit the minimum class numbers on our short courses and day schools in order for them to run. In cases where a course has to be cancelled due to insufficient recruitment, or other circumstances beyond our control, we aim to let you know seven days before the start date and will refund your money in full.

Acceptable behaviour

- The CAE programme reserves the right to exclude any student whose behaviour is considered unacceptable.

Adverse weather conditions

- In the unlikely event that we have to cancel a class due to adverse weather conditions or unforeseen circumstances, we will notify you as soon as we can and try to reschedule the class. Please let us know of any change of telephone and email details so that we can contact you if necessary.

Minimum age

- If you are under 18 years of age and you would like to attend one of our courses or day schools, please contact us for further details.

Liability

- Canterbury Christ Church University, the CAE programme, and its staff cannot be held responsible by participants on this programme for any damage, loss or injury, however sustained. Insurance is the responsibility of the student.
- It is the policy of the CAE programme to undertake risk assessments for all trips or excursions related to its courses.
- If your travel costs to and from any CAE course are likely to be substantial, it is strongly recommended that you take out insurance against cancellation of the course.
- Canterbury Christ Church University will not accept liability for damages to, or loss of, CAE participants' property on any CCCU premises, including its car parks.

Mailing list and data protection

- If you attend one of our day schools or short courses, your contact details will be kept on our database in order to inform you about new courses. We do not give out your details to other organisations. If you do not want us to keep your details on our database, please let us know when you book your place.

BOX OFFICE

Tel: 01227 782994

Opening hours: Mon - Thur 10am-5pm, Fri 10am - 4pm

CAE OFFICE/ENQUIRIES

Tel: 01227 863451 (Mon - Fri 9.30am - 2.30pm)

Email: education.communityarts@canterbury.ac.uk

www.canterbury.ac.uk/cae

Course locations

Canterbury Campus

North Holmes Road
Canterbury
Kent, CT1 1QU
Tel: 01227 767700
www.canterbury.ac.uk

Broadstairs Campus

Northwood Road
Broadstairs
Kent, CT10 2WA
Tel: 01843 609120
www.canterbury.ac.uk/broadstairs

