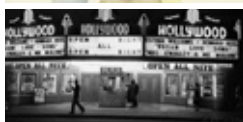
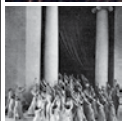
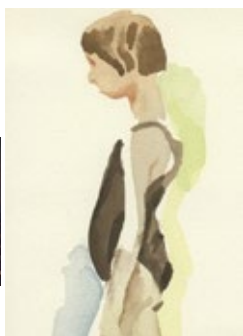


COMMUNITY ARTS & EDUCATION

Autumn 2014 - Summer 2015



Welcome to our 2014-2015 Community Arts and Education programme.

This year, we are once again pleased to be able to offer specific courses in response to your feedback. Our day schools and short courses range from:

Strangers in Kent and East Sussex



The Star of Bethlehem: Science, Myth and Revelation



British Art: Where did it all go wrong?



Drawing at Canterbury Cathedral



Monteverdi: 1610 Vespers



Mysticism in the Eastern Church



... as well as old favourites including Creative Writing and Art Appreciation.

We are also delighted to be working in conjunction with **Kent Adult Education**.

"Kent Adult Education (KAE) is pleased to be working in a reinvigorated partnership with Community Arts and Education, Canterbury Christ Church University to provide a range of courses that complement the already very successful Kent Adult Education programme. We are confident that our colleagues at Canterbury Christ Church University will provide intellectually stimulating opportunities that will add a further dimension to the student experience."

For 2014-15 the Kent Adult Education programme has increased with over 3,500 courses providing something to interest everyone."

Caroline Polley, Kent Adult Education

or more details call 0845 606 5606 or visit www.kentadulteducation.co.uk



We try to improve our suite of programmes in response to your comments and suggestions. This coming year we are offering more courses on *Film and Photography*, as well as a series of programmes called *Music for Writers*, and, due to popular demand, more courses on *Mindfulness*.

Our courses take place across two of our Kent campuses; Canterbury and Broadstairs.

All the courses offered on the Community Arts and Education website are non-accredited and to be enjoyed for their own sakes.

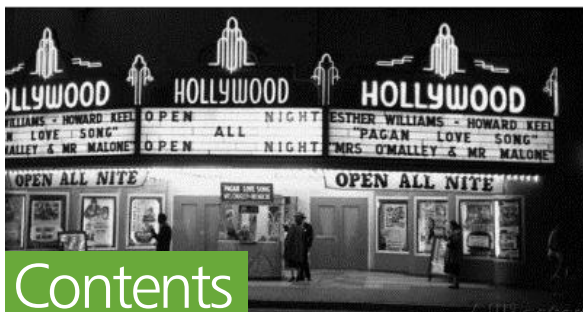
We are proud of the collaborative and inclusive nature of our programmes, and our friendly and expert tutors will help you to make the most of the course you have selected. If you would like to find out more about them please visit our website or call for further information.

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

WORKING TOGETHER TO SUPPORT THE TRUST FOR THANET ARCHAEOLOGY

We are delighted to announce a new venture between CAE and The Trust, whose main focus is to provide educational opportunities for the people of Thanet and East Kent. We are looking forward to working together to offer courses for our communities from the spring term 2015.

Further information will be provided during the course of the autumn term 2014, but if you would like to register your interest with us, please email education.communityarts@canterbury.ac.uk and we shall ensure that you are kept up to date with our developments.



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BOOK YOUR PLACE ONLINE

www.canterbury.ac.uk/community-arts-education

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

Email: education.communityarts@canterbury.ac.uk

Day Schools

Autumn 2014

An Introduction to Film Analysis

Saturday 20 and Saturday 27 September 2014 | 10am-4pm

Tutor: [Nicholas Furze](#) | [Powell Lecture Theatre](#) | £59



This course will be held over two consecutive Saturdays, and 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.

“It was a wonderful course:
interesting, instructive and fun.”

Course participant

Going Back To School?

Saturday 27 September 2014 | 10am-4pm

Tutor: [Lynne Graham-Matheson](#) and [Laura Graham-Matheson](#)
Canterbury Campus | £29.50



Are you a parent or grandparent? Do you have a child about to start school, or do you feel that school has really changed since your day and you don't know how to help with homework? Or do you just feel that you would like to know more about education for young children in England today? Then this could be just the course for you.

In this Saturday school, the first session will look at the recent history of education and some topical debates, for example around academies and free schools and children with special educational needs. The second session will take a brief look at some theories of children's development and learning. The third session will give you an insight into some of the things young children learn and how they are taught and assessed.

Have Fun With Old Handwriting

Saturday 4 October 2014 | 10.30am-4.30pm

Tutor: [Gillian Draper](#) | Canterbury Campus | £29.50



This day school is for those who wish to read manuscript historical material (photocopies will be provided). It will be useful for those tackling primary sources in archives or online, for their studies or for personal interests such as genealogy or local history.

The day school will be suitable for both beginners and those with some experience, if necessary dividing into two groups. We will cover material of the fifteenth to eighteenth centuries, starting with English documents and then tackling some frequently-found Latin and French phrases for those who wish. By the end of the day participants will be able to enjoy reading and transcribing documents relevant to their level of previous experience.

Creative Writing: Starting a Novel

Saturday 11 October 2014 | 10am-4pm

Tutor: [April Doyle](#) | [Canterbury Campus](#) | £29.50



If you have a great idea for a novel or you've started to write one but you find yourself stuck in a rut, why not join us for this day school? We'll be looking at developing characters, plot, structure, theme, atmosphere and imagery, using examples from published authors.

The focus is on generating ideas so that, by the end of the day, you'll have lots of material to take away with you for your work in progress. This short course will be suitable for beginners and those with some writing experience. Please bring writing materials!

Wagner: Tristan and Isolde (1859)

Saturday 18 October 2014 | 10am-4pm

Tutor: [Michael Chandler](#) | [Canterbury Campus](#) | £29.50



The day school will explore the coming to birth over two years (1857-9) of this iconic opera, looking into Wagner's own concept of collective artwork [*Gesamtkunstwerk*], a union of all the arts - especially music, drama and stagecraft - though music, in Wagner's vision, is still in effect the leading partner in this union; and the literary origins of the Celtic legend (adapted by Wagner himself as librettist) of this couple who fall in love - with tragic consequences - under the influence of a magic potion...

During the day we will explore many themes embedded in the opera: the psychology of the relationship between hate and love; and between love (*eros*) and death (*thanatos*) - as encapsulated in the *Liebeshod* sung by Isolde at the end of the opera and anticipating many Freudian ideas. We shall also examine the manner in which the outward drama of the story serves as a gateway to the exploration of the main characters' inner emotions - a defining characteristic of Romantic music, the role of the orchestra as tone-painter of the underlying fluid emotions of the developing plot. We include particular study of the preview offered in the celebrated Prelude to Act 1, and the role of the chorus in the dramatic action.

N.B. No knowledge of the technical aspects of music are required - just an openness to new ideas and a receptive ear!

Music for Writers 1: Love, War and Trains - poetry, verse drama and music

Saturday 25 October 2014 | 10am-4pm

Tutor: [Barry Seaman](#) | [Canterbury Campus](#) | [£29.50](#)



This Day School will be of interest to creative writers and music enthusiasts, and anyone intrigued by the way that words and music can be combined to create drama and emotion.

The vivid and imaginative use of language is explored and discussed using a variety of dramatic works that include Samuel Beckett's *Words and Music*, and

atmospheric verse dramas for radio that include *Under Milk Wood* by Dylan Thomas and the extraordinary *Love, War and Trains* by celebrated author Ian McMillan. Ways that writers, poets and composers work together will be studied and celebrated.

The Business of Writing 1: Getting Published

Saturday 1 November 2014 | 10am-4pm

Tutor: [Jane Seaman](#) | [Canterbury Campus](#) | [£29.50](#)



Will this be the year your novel or short stories are published? This day school offers tips and advice from a full-time professional writer who shares her personal experiences of both being traditionally published and successfully going down the independent route of publishing e-books via Amazon.

Marketing, selling, agents, publishers, blogging and social media are all discussed, as well as the future for writers and publishers in a digital age.

“Excellent – I learned such a lot.”

Course participant

Kit Marlowe of Canterbury

Saturday 8 November 2014 | 10.30am-4.30pm

Tutor: Geoff Doel | [Canterbury Campus](#) | £29.50



Kit Marlowe was born in Canterbury 450 years ago in the same year as Shakespeare. He was more precocious than his great contemporary, writing a handful of dazzling and successful plays in the new blank verse genre and some extraordinary poetry, before his early and mysterious death (referred to in a Shakespeare play) as a double agent, at the age of 29.

This day school celebrates Marlowe's remarkable literary achievements, with particular reference to the astounding tragedy *Doctor Faustus*, the powerful and influential history play, *Edward the Second* and the poetic sequence *Hero and Leander*. It will also examine what is known of Marlowe's turbulent and controversial life and death.

Strangers in Kent and East Sussex

Saturday 15 November 2014 | 10.30am-4.30pm

Tutor: Gillian Draper | [Canterbury Campus](#) | £29.50



Huguenots and Walloons arrived in south-east England in the sixteenth and seventeenth centuries largely as a result of religious persecution. They formed part of a larger number of immigrants who travelled for economic opportunities.

We will start with an introduction to all these Strangers in the context of religious dissent in Kent and Sussex, investigating their own beliefs and practices. We will explore where they settled and how they worshipped (the 'French churches') and what they did for a living. Taking the examples of particular towns and cities such as Rye, Sandwich and Canterbury, we will then investigate their contribution to industry, education, material, intellectual and built culture.

Music for Writers 2: Emotion - Music and moving image

Saturday 22 November 2014 | 10am-4pm

Tutor: [Barry Seaman](#) | [Canterbury Campus](#) | £29.50



This day school will be of interest to writers, film enthusiasts and music lovers. How is music used to express and convey emotion and atmosphere when combined with the medium of film?

What is the relationship between sound and image?

Using case studies that include films such as *The God-Between* (Joseph Losey), *Last Year in Marienbad* (Alain

Resnais) and Alfred Hitchcock's *Rebecca* and *Psycho*, these issues will be explored and examined.

Homeopathy: Magic or Medicine?

Saturday 29 November 2014 | 10am-4pm

Tutor: [Sarah Hamilton](#) | [Canterbury Campus](#) | £29.50



Evidence suggests that a large number of us rely on Complementary Medicine to maintain and improve health. It can sometimes be difficult to choose what might have the greatest potential to help.

Health professionals are faced with the challenge of understanding and meeting patient needs in these challenging, yet exciting, times of rapid developing

knowledge. The day school will provide a history and overview of Homeopathy, one of the world's oldest, most controversial, interesting and well known approaches to medicine. We will explore what it is and what it is not, when and how it might be used as well as what to expect from professional practitioners.

The day school does not provide any form of professional qualification to practice. It will be of interest to those who already use, or are thinking of using, homeopathy and/or other forms of complementary medicine. It will provide valuable insight for health and social care professionals.

The Star of Bethlehem: Science, Myth and Revelation

Saturday 13 December 2014 | 10am-4pm

Tutor: [Geoffrey Cornelius](#) | [Canterbury Campus](#) | £29.50



Throughout Christian culture, the celebration of Epiphany on the 6th January marks the revealing of divinity in the coming of Jesus Christ. It is announced by the Star of Bethlehem, and this religious myth retains an extraordinary imaginal and moral power in our secular age.

What was the star? Who were the Three Kings who observed it? From ancient sources and from modern scholarship we review dimensions of this tale. These include its historical and prophetic context, its astronomical and astrological origins, early theological interpretations, and the diverse forms of its later cultural and artistic evolution. Our final question: what does it mean for us?

“The tutor used a wide variety of media.
This made the course lively and stimulating.”

Course participant

Short Courses

Autumn 2014

Mindfulness Skills, Well Being and Resilience: Learning to apply these skills to everyday life

Wednesday 24 September 2014 | 5pm-6.30pm | 4 sessions

Tutor: Jean Watson | Canterbury campus | £29.50



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.

Skills for supporting performance and good mental health will be taught in four 90 minute sessions in a

group of about 18 people; where we learn to bring our attention to the present moment, enabling more choices.

You will be introduced to a range of skills that you can draw from to help relax, improve memory, focus, problem solving 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.

Practice will be encouraged at home for 20-40 minutes each day, in between sessions. Guided practices will support you with this.

The course texts are:

1. *Mindfulness: a Practical Guide to finding Peace in a Frantic World* (2014) Professor Mark Williams and Danny Penman. Piatkus. (approximately £4.99)
2. *The Mindful Way Workbook: an 8-week program to free yourself from depression and emotional distress* (2014) John Teasdale, Mark Williams and Zindel Segal. The Guilford Press.(approximately £17.99)

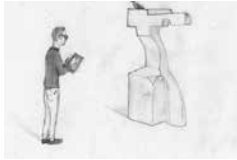
It would be useful if you can obtain copies before the course starts and bring them to each session. Each book includes a CD and downloads of guided meditations.

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

How to be an Artist and Draw (Part 1)

Wednesday 24 September 2014 | 6.30pm-8.30pm | 5 sessions

Tutor: [Charles Williams](#) | [Sidney Cooper Centre](#) | £45



Learn the fundamentals of drawing and painting from observation using the life model and other means in light-filled studios. Charles Williams NEAC RWS MA(RAS), author of *Basic Drawing* (2011), and *Basic Watercolour* (published summer 2014), will lead the class through simple exercises to develop this most important aspect of the artist's craft in a purpose-built Victorian era art school.

*A nominal charge will be made for the life model

British Art: Where did it all go wrong?(Part 1)

Friday 26 September 2014 | 10.30am-12.30pm | 5 sessions

Tutor: [Charles Williams](#) | [Canterbury campus](#) | £45



For years British Art has been seen by critics, art historians and even British artists as parochial, behind the times, philistine, irrelevant and often, just ugly. When the YBAs, artists like Damien Hirst and Tracey Emin, came along, British Art's profile went up, but did the work get any better?

This course explores the progress of British Art, examining its various strands and influences, peering under the rocks of patronage, simony and nepotism and trying to find what's actually good about British Art.

Photography: The Complete Skillset

Monday 29 September 2014 | 7pm-9pm | 10 sessions

Tutor: Andrew Bruce | Canterbury campus | £89.50



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 now 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 ten-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 as well as the cultural scope and theories surrounding photography.

No prior knowledge of photography is necessary, and absolute beginners and advanced amateurs alike are welcome. You will need to bring your camera with you (a camera with manual aperture and shutter speed controls is recommended).

“Good in-depth knowledge well supported
by primary evidence and visual aids – very
enthusiastic presentation”

Course participant

Drawing at Canterbury Cathedral

Tuesday 7 October 2014 | 1.30pm-3.30pm | 8 sessions

Tutor: [Sonia McNally](#) | [Canterbury Cathedral](#) | £72



This is a tutored drawing course held at Canterbury Cathedral.

It 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 architecture, mythological subjects, symbolism and the imagination. We will look at different artists' work and techniques as we work 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 work and meet other practitioners.

**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 costs £9.50 in addition to the course fee.*

The Life of Spirit and the Death of God: Themes in 19th Century Philosophy

Wednesday 1 October 2014 | 1pm-3pm | 10 sessions

Tutor: [Richard Norman](#) | [Canterbury Campus](#) | £89.50



The course will begin with Kant's rejection of traditional arguments for the existence of God, and his suggestion that God should instead be seen as a presupposition of morality. We then turn to Kant's successors in German philosophy. Hegel sets out his idea of an impersonal World-spirit,

Schopenhauer draws on Eastern thought, and Nietzsche proclaims 'the death of God' and the need for human beings to create their own values. We end with the British philosopher John Stuart Mill's more measured attempt to separate moral values from religious belief.

How to be an Artist

Thursday 2 October 2014 | 10am-12pm | 10 sessions

Tutor: [Charles Williams and Sonia McNally](#) | [Canterbury Campus](#) | £89.50



Studying Fine or Applied Art is a complicated and perplexing thing: how do you start? How do you choose what suits you, what is involved in the actual study, and where will it get you? This course aims to help you through some of these complexities and come to a better understanding of your capabilities.

Developing the basic skills of two and three dimensional design, observational drawing and getting a broad understanding of the contextual framework within which any contemporary artist works, the course will also help prospective students make decisions about their future study and give them extra confidence in that study. It will be of interest to anyone wishing to develop their artistic skills.

The course will be based on seminars, lectures and practical projects, and will provide you with a portfolio of work which could be used to approach further study. A materials list will be provided, and we will be exploring the different materials (oils, acrylics, watercolour etc) specifically.

“Cannot fault this course – perfect!”

Course participant

The Bright Young Things and the Lost Generation – through the works of Evelyn Waugh and Scott Fitzgerald

Thursday 2 October 2014 | 1.30pm-3.30pm | 8 sessions

Tutor: Geoff Doel | [Canterbury Campus](#) | £72



For many sociological and psychological reasons the younger generation of the upper classes of England and America indulged in a hedonistic, amoral, frenetic and indulgent social life in the new jazz age of the twenties and early thirties and were known as the 'Bright Young Things' in England and the 'Lost Generation' in America.

This world was acutely, and wittily observed by two outstanding novelists who participated to some extent in their societies, and indeed suffered from them, yet who retained some moral and artistic perspective – Evelyn Waugh in England and Scott Fitzgerald in America.

Of Fitzgerald's five superb novels, we'll focus on *The Beautiful and the Damned* – 'a morality tale, a meditation on love, money and decadence, and a social document' (Sergio Persosa) and his most famous work, *The Great Gatsby*, where love, money and violence are intertwined and where the narrator has to choose between two unacceptable ways of life.

Evelyn Waugh's *Vile Bodies* particularly focuses on the 'Bright Young Things' and inspired the film of that name. Some of the themes and characters are introduced in his short first novel, *Decline and Fall* and the later, more serious work *A Handful of Dust*. As with much modernist literature, Waugh's criticisms of conduct are implied rather than spoken, but are skilfully delineated.

Creative Writing: Writing Workshops

Friday 3 October 2014 | 10am-12pm | 10 sessions

Tutor: April Doyle | [Canterbury Campus](#) | £89.50



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 with some writing experience.

Please bring writing materials!

Visions of the Grail

Monday 3 November 2014 | 10am-12pm | 5 sessions

Tutor: [Simon Wilson](#) | [Canterbury Campus](#) | £45



Since its first appearance in writing in the twelfth century, the Grail has haunted the Western imagination. It has inspired artists from Chrétien de Troyes to Richard Wagner, from Thomas Malory to Dan Brown. Many still seek it, and a few believe they have found it.

Yet there is no agreement on what it actually is. Some claim it is the cup that held the blood of Christ, others that it is a stone of some sort, or a secret royal bloodline, a dish or even a flying saucer. It is the elusive object of a quest, yet it is also ever-present.

We will explore the different ways the Grail has been understood, and look at some of the places where it is believed to be hidden. British, French and German Grail traditions will be examined.

We will also discuss the anti-Grail, the Grail's dark shadow which held such fascination for many in the twentieth century.

Thinking About Language and Language About Thinking!

Tuesday 4 November 2014 | 10.30am-12.30pm | 5 sessions

Tutor: [Liz Mitchell](#) | [Canterbury Campus](#) | £45



"If a lion could speak, we could not understand him."
Wittgenstein

How does language work? How do we attach meaning to words? How and why does language change? Is there a right and a wrong way of using language? What does the language we use tell us about the culture that we inhabit?

This short course will explore these questions through the extraordinary life and work of the philosopher, Wittgenstein. Wittgenstein did not write in lengthy chapters but in a series of short and penetrating remarks. We will discuss some of his remarks in order to understand his striking ideas. We will not find any answers, but maybe we will find some more questions.

Mindfulness Skills, Well Being and Resilience: Learning to apply these skills to everyday life (REPEAT)

Wednesday 5 November 2014 | 2.30pm-4pm | 4 sessions

Tutor: [Jean Watson](#) | [Canterbury campus](#) | £29.50



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.

Skills for supporting performance and good mental health will be taught in four 90 minute sessions in a group of about 18 people; where we learn to bring our attention to the present moment, enabling more choices.

You will be introduced to a range of skills that you can draw from to help relax, improve memory, focus, problem solving 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.

Practice will be encouraged at home for 20-40 minutes each day, in between sessions. Guided practices will support you with this.

The course texts are:

1. *Mindfulness: a Practical Guide to finding Peace in a Frantic World* (2014) Professor Mark Williams and Danny Penman. Piatkus. (approximately £4.99)
2. *The Mindful Way Workbook: an 8-week program to free yourself from depression and emotional distress.*(2014) John Teasdale, Mark Williams and Zindel Segal. The Guilford Press.(approximately £17.99)

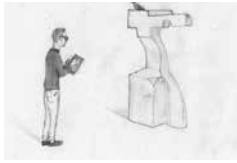
It would be useful if you can obtain copies before the course starts and bring them to each session. Each book includes a CD and downloads of guided meditations.

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

How to be an Artist and Draw (Part 2)

Wednesday 5 November 2014 | 6.30pm-8.30pm | 5 sessions

Tutor: [Charles Williams](#) | [Sidney Cooper Centre](#) | £45



Learn the fundamentals of drawing and painting from observation using the life model and other means in light-filled studios. Charles Williams NEAC RWS MA(RAS), author of *Basic Drawing* (2011), and *Basic Watercolour* (published summer 2014), will lead the class through simple exercises to develop this most important aspect of the artist's craft in a purpose-built Victorian era art school.

*A nominal charge will be made for the life model

British Art: Where did it all go wrong? (Part 2)

Friday 7 November 2014 | 10.30am-12.30pm | 5 sessions

Tutor: [Charles Williams](#) | [Canterbury campus](#) | £45



For years British Art has been seen by critics, art historians and even British artists as parochial, behind the times, philistine, irrelevant and often, just ugly. When the YBAs, artists like Damien Hirst and Tracey Emin, came along, British Art's profile went up, but did the work get any better?

This course explores the progress of British Art, examining its various strands and influences, peering under the rocks of patronage, simony and nepotism and trying to find what's actually good about British Art.

Representations of English History in Film

Wednesday 12 November 2014 | 7pm-9pm | 5 sessions

Tutor: [Nicholas Furze](#) | [Powell Lecture Theatre](#) | [£45](#)



The historical film has been a perennial feature of the English film industry since its inception. This course will look at why English cinema has constantly looked back into England's past for inspiration, how modern society affects the past's representation and how important historical accuracy is when making a historical film. Topics that this course will be covering are:

- *The Dambusters*, *Battle of Britain* and *Ill met by Moonlight*: The recent past in The British World War 2 films of the 1950s and 1960s
- Heritage Cinema and Thatcherism: Glorifying England's past using Shakespeare, Merchant Ivory and *Chariots of Fire*
- Slums, Society and Squalor: The adaptations of Charles Dickens.
- Medieval Cinema, The Epic and the intimate: From *The Lion in Winter* to *Black Death*
- Henry VIII Goes to Hollywood, American Cinema and The Tudors

“Spot on. I’ve waited for this for years and am more than thrilled with it.”

Course participant

Day Schools

Spring 2015

Monteverdi: 1610 Vespers

Saturday 28 February 2015 | 10am-4pm

Tutor: [Michael Chandler](#) | [Canterbury campus](#) | £29.50



The day school will explore this influential choral masterpiece by the early Baroque composer Claudio Monteverdi (1567-1643), first published in 1610 - though it is not known for certain where or when this work was first performed in its entirety.

The day will begin with a short introduction to his life and times, especially tracing his early career as an influential composer of the earliest examples of opera, and of the Italian madrigal form. The day will then place the 1610 Vespers within the context of stylistic development in Western art music: specifically, to discover how this work is a fine example of the transition from the Renaissance style (*prima pratica*) to the Baroque style (*seconda pratica*) in music at the beginning of the 17th century.

The day will then proceed to an exploration of the overall structure of the work; and the identification of specific texts embedded within a festive Marian Vespers of the Tridentine Roman Catholic liturgy of the period - a mixture of antiphons, psalms, and hymns - including the 11th century hymn *Ave maris stella*. We shall examine the manner in which Monteverdi sets these texts, with particular study of the psalm *Dixit Dominus*; the *Sonata sopra "Sancta Maria, ora pro nobis"* - an enchanting combination of a simple ancient plainchant and more modern instrumental embellishment and colour; as well as a glorious setting of the *Magnificat* as a fitting conclusion to the work.

N.B. No knowledge of the technical aspects of music are required - just an openness to new ideas and a receptive ear!

The Templars

Saturday 7 March 2015 | 10am-4pm

Tutor: Geoff Doel | [Canterbury campus](#) | £29.50



The origins of the Knights Templar in the early twelfth century are mysterious and there were legends about the Order during its lifetime, plus a huge volume of modern myths, many completely unfounded in reality. But what we know about the Templars is as fascinating (or nearly!) as the wildest modern speculations.

The Order, uniquely of fighting monks, united the knightly and religious roles at the core of medieval society and evolved because of a need after the First Crusade. Bernard of Clairvaux was instrumental in drawing up the Rule of the Order and the knights wore white cloaks to symbolise their dedication to chastity. But many contemporaries thought them greedy for money and power. They were involved in banking and commercial concerns that brought huge wealth, and were confidants to kings and popes. For example, Henry II entrusted to them the money he paid to expiate the murder of Becket, which was used to support 200 knights in the Holy Land for a year.

But this wealth, combined with the failure of the Crusades in the Holy Land, led to their downfall, as King Philip IV of France used the Order's shortcomings as a pretext for accusing the brothers of heresy; they were accused of denying Christ, spitting on the crucifix, indecency and idol worship.

The Last Place God Made: Lives and landscape in the north Kent marshland

Saturday 14 March 2015 | 10.30am-4.30pm

Tutor: Gillian Draper | [Canterbury campus](#) | £29.50



The marshes of north Kent set the scene for *Great Expectations* and they are the anticipated location of 'Boris Island'. We shall explore the origins of the extraordinary remoteness of the Hoo Peninsula, Grain and the Isle of Sheppey from the Roman and medieval periods. The north Kent marshes were part of the Original Lands of Kentish settlement 1300 years ago, and we will investigate why this was so. From new historical

and archaeological research, we will consider the notable medieval chapels, churches and priories and the early reclamation which allowed the area's valuable resources to be exploited. Lastly we will investigate the contrast between the profoundly localized way of life of local people and the rich, influential outsiders, including Londoners, who were connected to this important area for wealth and defence.

The Business of Writing 2: Now you see me – how writers can stay visible

Saturday 21 March 2015 | 10am-4pm

Tutor: Jane Seaman | Canterbury campus | £29.50



With more opportunities than ever before for writers to get their work out to a public readership, how do you stay visible? Is an author also a brand? And what does this mean for a writer? How do you promote yourself?

We will explore ways writers can stay visible, including author websites, book trailers, blogging and blog carnivals, social networking, book signings and launches,

readings, interviews, visits, getting reviews, and ways to showcase your work. What is most effective?

We will also look at creating a personal promotion plan.

Wildlife and Industry: A Kentish Heritage

Saturday 28 March 2015 | 10am-4pm

Tutor: Peter Flower | Canterbury campus | £29.50



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 course 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 course 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.

Music for Writers 3: Come out – words, music and rhythm

Saturday 28 March 2015 | 10am-4pm

Tutor: [Barry Seaman](#) | [Canterbury campus](#) | [£29.50](#)



This Day School will be of interest to creative writers and music enthusiasts, and anyone fascinated with the way language and music can connect with the emotions. Using examples that include Carl Orff's *Carmina Burana*, the Philip Glass operas *Einstein on the Beach* and *Satyagraha*, Steve Reich's *Come Out* and the William Walton/Edith Sitwell collaboration *Façade*, as well as work by Claudio Monteverdi and the Florentine

Camerata, a range of topics will be explored that include poetry, word painting, language and translation, opera libretto, the function of aria, the role of chorus and soliloquy, polyphony, isorhythmic motets, and puzzles.

“Wonderful day. Very enlightening and I’m going home with much food for thought.”

Course participant

Short Courses

Spring 2015

Mysticism in the Eastern Church

Monday 12 January 2015 | 10am-12pm | 5 sessions

Tutor: [Simon Wilson](#) | [Canterbury campus](#) | [£45](#)



“God was made man that man might become God” (St Athanasios of Alexandria c. 296-373).

Eastern Orthodox Christianity has a long and fascinating tradition of mysticism, which is largely unknown in the West. Its spiritual practices are understood to culminate in deification.

We will ask what deification means for Eastern Christianity, and examine some of the other core ideas of Orthodox spirituality, such as stillness, light and energy. Special attention will be paid to the role of the heart.

We will also discuss prayer, icons and the mysteries.

Photography: The Complete Skillset*

Monday 12 January 2015 | 7pm-9pm | 10 sessions

Tutor: Andrew Bruce | Broadstairs campus | £89.50



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 now 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 ten-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 as well as the cultural scope and theories surrounding photography.

No prior knowledge of photography is necessary, and absolute beginners and advanced amateurs alike are welcome. You will need to bring your camera with you (a camera with manual aperture and shutter speed controls is recommended).

*NB This is a repeat of the course held in Canterbury commencing 29 September 2014

“I have really enjoyed the course and feel I have gained a great deal. Thank you.”

Course participant

Is Science All We Need? Issues in Modern Philosophy

Wednesday 14 January 2015 | 1pm-3pm | 10 sessions

Tutor: [Richard Norman](#) | [Canterbury campus](#) | [£89.50](#)



Is science the only genuine form of knowledge? We shall look first at Bertrand Russell's attempt to establish the foundations of scientific knowledge, and his championing of science as the guide to the good life. The logical positivists go further and claim that beliefs which cannot be verified by the scientific method are meaningless.

In the second half of the course we look at how Wittgenstein, Heidegger and Sartre all see our knowledge as grounded in a pre-scientific practical relation to the world. We end with recent debates about whether science can explain consciousness.

How to be an Artist and Draw (Part 3)*

Wednesday 14 January 2015 | 6.30pm-8.30pm | 5 sessions

Tutor: [Charles Williams](#) | [Sidney Cooper Centre](#) | [£45](#)



Learn the fundamentals of drawing and painting from observation using the life model and other means in light-filled studios. Charles Williams NEAC RWS MA(RAS), author of *Basic Drawing* (2011), and *Basic Watercolour* (published summer 2014), will lead the class through simple exercises to develop this most important aspect of the artist's craft in a purpose-built Victorian era art school.

A nominal charge will be made for the life model

*NB Attendance at parts 1 and 2 not necessary for joining part 3

An Introduction to Landscape Cinema

Wednesday 14 January 2015 | 7pm-9pm | 10 sessions

Tutor: Nicholas Furze | Powell Lecture Theatre | £89.50



One of the most important aspects of cinema is the landscape that it depicts. The arid deserts of the Western and the urban jungles of Film Noir are as iconic as the films themselves.

This course will look at film from all over the world, and cover a wide variety of genres in order to determine the effects of landscape on the film's characters, story and ultimately the audience. The topics that this course will focus on include:

- The Neo-Romantic cinema of Michael Powell and Humphrey Jennings
- The Western: Building an American Myth
- The City and the Film Noir
- The Auteur's city: The radically different New Yorks of Martin Scorsese and Woody Allen
- The Fantastical Landscape of *Pan's Labyrinth*
- Representations of Indigenous Tribes in *The Mission* and *The Gods Must be Crazy*
- Documentary, cine-essay and Landscape in the films of Patrick Keiller with The Robinson Institute
- The Landscape; nature and the auteur in the films of Terence Malick
- *Local Hero* and the local utopia
- The Dystopian Landscapes of *Brazil* and *Children of Men*

“A new experience and thoroughly enjoyable and rewarding.”

Course participant

How to be an Artist

Thursday 15 January 2015 | 10am-12pm | 10 sessions

Tutors: [Charles Williams and Sonia McNally](#) | [Canterbury Campus](#) | [£89.50](#)



Studying Fine or Applied Art is a complicated and perplexing thing: how do you start? How do you choose what suits you, what is involved in the actual study, and where will it get you? This course aims to help you through some of these complexities and come to a better understanding of your capabilities.

Developing the basic skills of two and three dimensional design, observational drawing and getting a broad understanding of the contextual framework within which any contemporary artist works, the course will also help prospective students make decisions about their future study and give them extra confidence in that study. It will be of interest to anyone wishing to develop their artistic skills.

The course will be based on seminars, lectures and practical projects, and will provide you with a portfolio of work which could be used to approach further study. A materials list will be provided, and we will be exploring the different materials (oils, acrylics, watercolour etc) specifically.

Creative Writing: Writing Workshops

Friday 16 January 2015 | 10am-12pm | 10 sessions

Tutor: [April Doyle](#) | [Canterbury Campus](#) | [£89.50](#)



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 with some writing experience.

Please bring writing materials!

Drawing at Canterbury Cathedral

Tuesday 20 January 2015 | 1.30pm-3.30pm | 8 sessions

Tutor: [Sonia McNally](#) | [Canterbury Cathedral](#) | £72



This is a tutored drawing course held at Canterbury Cathedral.

It 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 architecture, mythological subjects, symbolism and the imagination. We will look at different artists' work and techniques as we work 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 work and meet other practitioners.

**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 costs £9.50 in addition to the course fee.*

The Brontes: Novels by Three Sisters

Thursday 22 January 2015 | 1.30pm-3.30pm | 8 sessions

Tutor: [Geoff Doel](#) | [Canterbury Campus](#) | £72



The Brontë sisters were inspired by their bleak moorland environment, their passionate lineage and their love of Romantic literature inherited from their father Patrick (himself a poet of nature); their very isolation in Haworth bred a mutual intensity.

Despite their limited educational and social opportunities and their relative poverty, the sisters each produced a masterpiece – novels of great intensity, passion and power. We'll study Emily's *Wuthering Heights*, Charlotte's *Jane Eyre* and Anne's *The Tenant of Wildfell Hall*, exploring their literary impact in the mid-nineteenth century and their profound influence since.

How to be an Artist and Draw (Part 4)*

Wednesday 25 February 2015 | 6.30pm-8.30pm | 5 sessions

Tutor: [Charles Williams](#) | [Sidney Cooper Centre](#) | £45



Learn the fundamentals of drawing and painting from observation using the life model and other means in light-filled studios. Charles Williams NEAC RWS MA(RAS), author of *Basic Drawing* (2011), and *Basic Watercolour* (published summer 2014), will lead the class through simple exercises to develop this most important aspect of the artist's craft in a purpose-built Victorian era art school.

A nominal charge will be made for the life model

*NB Attendance at parts 1, 2 and 3 not necessary for joining part 4

What does the "F" word mean to you?

Thursday 5 March 2015 | 7pm-9pm | 6 sessions

Tutor: [Leah Thorn](#) | [Canterbury campus](#) | £54



We are currently witnessing a revival in feminist awareness and practice. This short course will offer introduction to aspects of contemporary feminism across a range of media including film, literature and music.

Using these media as our starting points, women will be given the opportunity to explore their own relationship to the issues raised. Themes will include: the celebration

of women and our resilience; sexual objectification and the beautification industry; emotional health and well-being.

Day Schools

Summer 2015

Virginia Woolf: Time and Art

Saturday 25 April 2015 | 10am-4pm

Tutor: Geoff Doel | Canterbury campus | £29.50



In her 'stream of consciousness' novel, *Mrs Dalloway*, Virginia Woolf integrates 30 years of relevant memories with the action of a single day. In *To the Lighthouse* (a partly autobiographical novel) the unifying structure of a day and a night spread over 10 years includes a central poetic passage which dramatises the destructive forces of life and war.

In *Orlando*, the hero-heroine survives 400 years and several sex-changes. Virginia Woolf's intense interest in the interface between time and art is influenced by Proust and French philosophy. We'll study these three highly innovative and influential novels by one of Britain's greatest writers.

Modern Myths: Frankenstein and Dracula

Saturday 9 May 2015 | 10am-4pm

Tutor: Geoff Doel | Canterbury campus | £29.50



In 1800 the German critic Schlegel announced the need for a new mythology; 18 years later Mary Shelley responded with her new Promethean myth, *Frankenstein*, for a godless universe in which an ambitious and irresponsible scientist usurps the creative function of woman and fails fatally in nurture.

The archetype of the mad and irresponsible scientist threatening the habitat was born. In 1897 popular vampire culture culminated in Bram Stoker's Gothic tale *Dracula*, which has also entered the cultural bloodstream. Both these new myths have undergone strange transformations in many popular films. What is the source of their power?

'In illo tempore': The Concept and Experience of Sacred Time

Saturday 16 May 2015 | 10am-4pm

Tutor: [Michael Chandler](#) | [Canterbury campus](#) | £29.50



The day school will explore the concept of 'sacred time', from primitive societies' experience of '*in illo tempore*' (the 'time of festival'); through the experience of sacred time by the 'religions of the Book' (Judaism, Christianity and Islam); towards more secular experiences of festivals and 'special moments in time'.

The role of music defining and creating these 'liminal' moments - paradoxical moments in time which are simultaneously empty of and yet filled with meaning and experience, poised between time and eternity - will also be explored, with particular reference to the 20th century French composer Olivier Messiaen's *Quartet for the End of Time* (1941).

N.B. No knowledge of the technical aspects of music are required - just an openness to new ideas and a receptive ear!

The Business of Writing 3: Self-Publishing your e-book on Amazon

Saturday 16 May 2015 | 10am-4pm

Tutor: [Jane Seaman](#) | [Canterbury campus](#) | £29.50



Writers are self-publishing for a variety of reasons and this day school explores the basics of indie publishing; you create, produce, promote, sell: you are your own publisher. In the past, writers created and publishers produced, promoted, distributed and sold your work, generally paying a small royalty and (less often now) an advance. Publishers and agents were the gatekeepers.

The major obstacle for independent publishing was access to distribution channels. All that has changed and if you self-publish with Amazon, you can keep between 35% - 70% of your royalties. But many writers are intimidated or confused about how to do this – losing a wonderful opportunity to distribute their work to a global readership.

With inside information from an experienced professional writer who is both traditionally and indie published, this day school guides you through the process step by step, dealing with issues such as formatting, pricing, cover design, author pages and book blurb. Whether you want to publish for personal satisfaction or to earn income, this is a chance to find out what is involved so you can do it yourself.

Music for Writers 4: In Dreams - "...in which once again the piano may sing" (Michael Tippett)

Saturday 6 June 2015 | 10am-4pm

Tutor: Barry Seaman | Canterbury campus | £29.50



This day school will be of interest to creative writers, poets and music enthusiasts. Meanings of words are contrasted with emotional and aesthetic force; so for example songs to convey a political message are compared with romantic songs.

Instrumental works connected to the idea of vocal music are included, for example Mozart's *Piano Concerto No 21 in C: 2nd movement*, and Tippett's *Piano Concerto*. Learning from specific case studies how techniques are used, these include Kurt Weill's *The Threepenny Opera: Mack the Knife* (English and German versions), Roy Orbison's song *In Dreams*, songs by Franz Schubert, and Barry Seaman's *The Lake* (from *Mirabai*). The emotional force of words and the interrelationship of the disciplines of writing and music will be studied and discussed.

"I found the group interaction and discussions very enjoyable and thought-provoking."

Course participant

Short Courses

Summer 2015

The Perennialist Critique of Modernity

Monday 20 April 2015 | 10am-12pm | 5 sessions

Tutor: [Simon Wilson](#) | [Canterbury Campus](#) | £45



Perennialism is a school of thought which offers a profound critique of modernity in all its manifestations, and it does so from a radically traditional point of view.

In place of the materialism and relativism so common in modern thinking it argues for a reconnection to what it sees as an ever-present and eternal spiritual centre. It claims that this can only be achieved by participation in

an ancient sacred tradition, such as Sufism, Hinduism, Eastern Orthodox Christianity or even Freemasonry.

We will discuss some of the leading perennialist philosophers, primarily René Guénon and Frithjof Schuon, and look at some of their central concepts, including their understanding of the nature of initiation, esoteric religion, symbolism, and tradition itself.

Creative Writing: Writing Workshops

Friday 24 April 2015 | 10am-12pm | 5 sessions

Tutor: [April Doyle](#) | [Canterbury Campus](#) | £45



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 with some writing experience.

Please bring writing materials!



MA in Myth, Cosmology and the Sacred

This interdisciplinary Masters programme draws on studies in psychology, anthropology, theology, esoteric philosophy, a range of wisdom traditions and the arts.

It offers a discerning investigation into seemingly non-rational modes of knowing, exploring the cosmological sense of the sacred, the widespread practices of symbol-interpretation and the cultural role of the creative imagination.

To speak to somebody about this course, call April Doyle on [01227 863451](tel:01227863451) or email education.communityarts@canterbury.ac.uk

Join MA students for Saturday evening talks

We are delighted to offer you the opportunity of joining our students on the MA in Myth, Cosmology and the Sacred for a series of Saturday evening talks.

Please contact us for more information on [01227 863451](tel:01227863451) or email education.communityarts@canterbury.ac.uk

Booking information

How to book Day Schools and Short Courses

To make a booking for one of our day schools or short courses, please browse the course pages on our website - www.canterbury.ac.uk/community-arts-education and use the booking links in the course information to book your place on that course.

If you require any additional information prior to booking your place, please contact us.

Payment and booking confirmation information

You can pay online using our secure payment gateway. To do this, select 'Book and pay online' in the booking links on the course pages. Alternatively, you can choose to be invoiced - once we receive your booking, we will send you an invoice by email requesting payment to confirm your place. Details on how to pay will be provided on the invoice.

PLEASE NOTE: *If you choose this option, it will take up to 7 days for you to receive your invoice. Please do not pay online if you have already requested an invoice as this will count as an additional booking.*

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

Cancellations

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, or booked your place and been invoiced, 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 to take into account unforeseen circumstances. Cancellations made within this period will not be subject to any administration fee.
- If it becomes necessary to cancel your booking, we offer you 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 office 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.

BOOK YOUR PLACE ONLINE

www.canterbury.ac.uk/community-arts-education

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

Email: education.communityarts@canterbury.ac.uk

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

Sidney Cooper Centre

St Peter's Street
Canterbury
Kent, CT1 2BQ
Tel: 01227 453267
www.canterbury.ac.uk/sidney-cooper