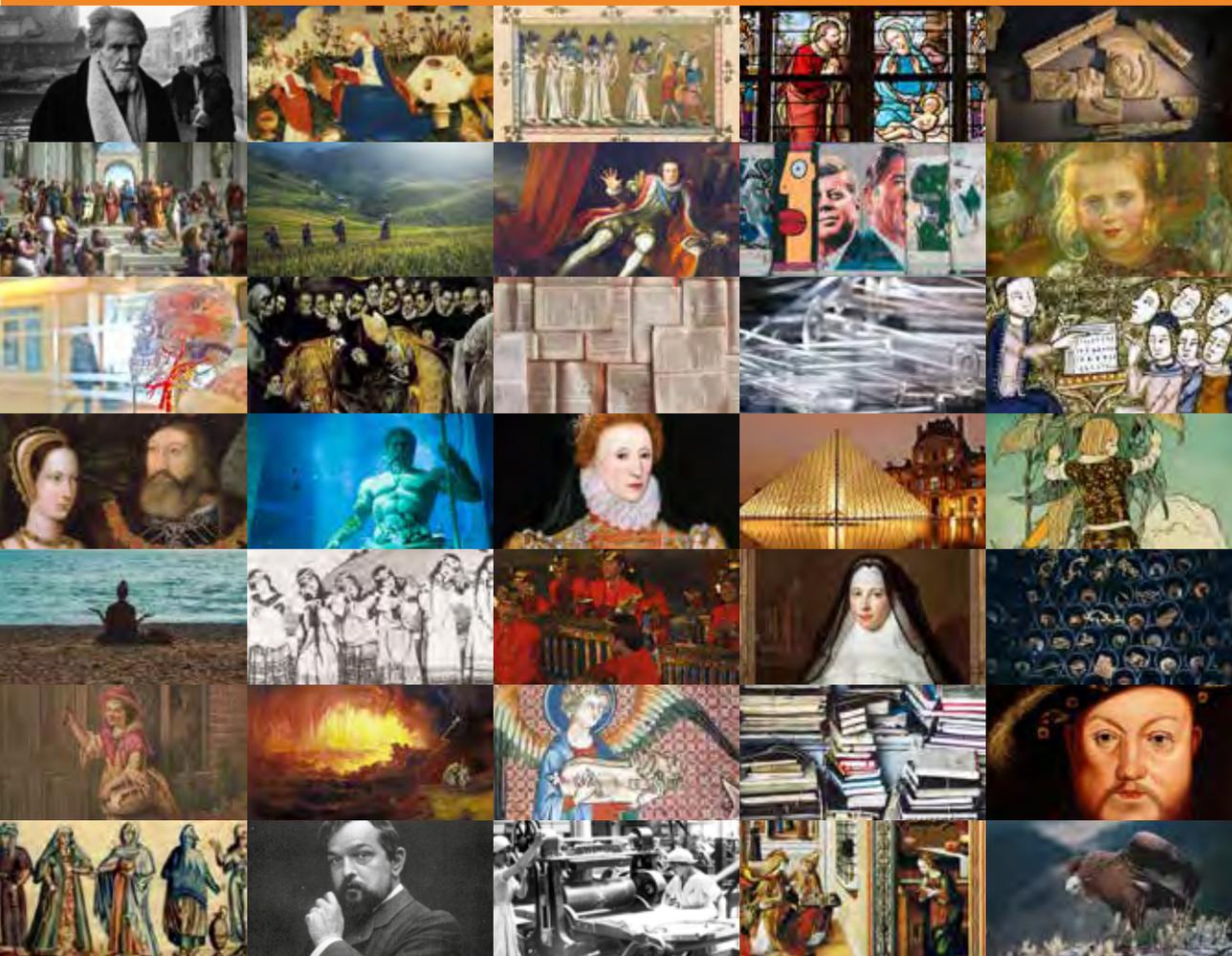


# Centre for Lifelong Learning

## Adult Evening and Day Courses

Part-time study on your doorstep

# 2018/2019

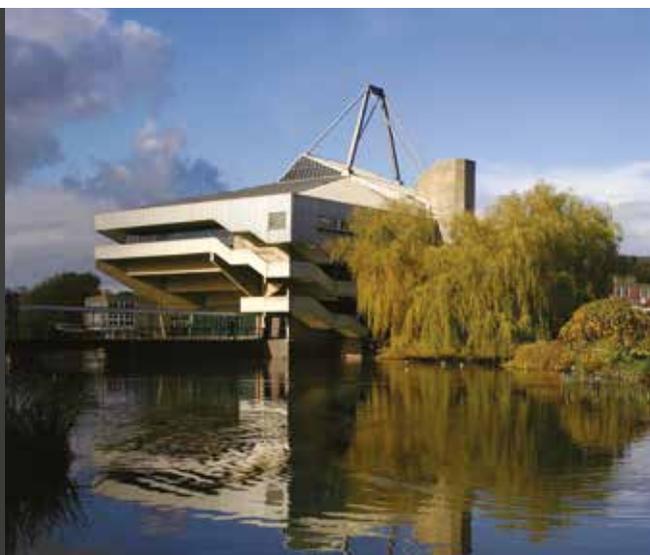


# Welcome to the Centre for Lifelong Learning at the University of York

We are committed to providing high-quality learning opportunities that give local learners access to the University. Public engagement is fundamental to our work and embedded within our strategic principles. We pride ourselves on providing courses, events and lectures that engage adults from all backgrounds.

## Open Lectures

The Centre for Lifelong Learning regularly offers a range of free open lectures to the general public – be sure to visit our website to find out what's on offer each term.



## Come to our Open Day

Tuesday 4 September 2018, from 1.30pm to 3.30pm at the King's Manor, Exhibition Square, York - a great chance to meet some of our tutors and register for courses. If there is a specific tutor you wish to speak to, please do call in advance to check if they will be in attendance.



Welcome to the 2018/9 programme of short courses from the Centre for Lifelong Learning, offered on behalf of the University of York. Our evening and day class portfolio continues to go from strength to strength, and as such, we are delighted to be offering even more opportunities to join our thriving adult learning community.

With the chance to study on a learning for pleasure basis, or to gain either undergraduate or postgraduate credit, we're confident there is something for everyone in this year's brochure - why not start your learning journey with us today?" **Iain Barr, Head of Lifelong Learning**



## Book today

Enrol online at any time:

**[york.ac.uk/lifelonglearning](http://york.ac.uk/lifelonglearning)**

Or call 01904 328473 or email [lifelonglearning@york.ac.uk](mailto:lifelonglearning@york.ac.uk)

## Where York learns...



**“** This course has been the first course I have undertaken since I left school over 30 years ago. I was quite apprehensive about how it would go, but you certainly have made this experience extremely positive.”

---

**“** In every course I have done the discussion is lively and interesting. It's great to meet people year-on-year enjoying these courses.”

---

**“** My whole experience with the Centre and the course itself has been very positive... I have already recommended your courses to someone else.”

---

**“** I looked forward to the class every week and found the university a very satisfactory learning base.”





<b>CONTENTS</b>	<b>PAGE</b>
<b>Postgraduate Programmes</b>	6
Creative Writing	7
Railway Studies	7
Geology of Northern England	8
Astronomy	8
Parish Church Studies	9
English Building History	9
<b>Undergraduate Study</b>	10
Arts and Humanities	14
Social Sciences	34
Online Creative Writing	38
<b>Non-accredited Courses</b>	42
Creative Writing	45
History and Heritage	67
History of Art	120
Literature	133
Music	156
Religion, Culture and Philosophy	163
Science and Earth Science	170
Social Sciences	171
Stage and Screen	178
<b>Booking Information</b>	180
Application forms	185
Getting to the University	187
Map of campus	188
Contact details	190

## Postgraduate Study

All our postgraduate provision comprises part-time programmes, making them the ideal way for the busy learner to engage at a time convenient to them. All are available via distance learning, founded on small class sizes and flexible structures with recognised exit awards.

### What is Distance Learning?

Learning is conducted online, and there is no requirement to be available at any particular time, making our programmes the ideal way for those with busy schedules to engage. We release new materials to you and your online class each week, and these form the basis for ongoing group discussions and exercises to help you develop your understanding of key topics.

We try to make online learning a social experience, where you feel you are part of a community. All our programmes are founded on the principles of learner engagement and active facilitation, and the supporting technology aims to make studying at distance as intuitive as possible.

We see distance learning as a modern approach to higher level learning, and hope that we can help you take your learning further.

### How are the programmes taught?

Our programmes put you at the centre of study. We will aim to make you an active and collaborative learner within an inclusive group, with regular contacts and activities.

Our programmes are not self-study vehicles but very much aim to develop a learning community. We focus on developing carefully structured and interactive provision, with weekly tutor-led tasks, peer discussions and problem solving activities.



Starting with nothing but a pure untamed fever for writing, the structure of the programme with six different modules provided the tools that I needed for different forms of writing. Despite my original

passion for the science fiction genre, I was mesmerised by the power of short stories and script writing. Furthermore, living in France, the University was pretty much within easy reach. Each time I was back from the residential weekends, I was fully loaded with motivation.

Most of all, the highly qualified group of students and staff offer you endless support, advice, feedback and critique - all priceless and all have made me grow as a writer. It was certainly a very challenging two years: I have demanding full-time job, English is my second language, and I had a limited background in creative writing before joining. Nevertheless, if the programme was able to turn my own tenuous kindle into a lasting flame, you may even turn yours into fire. As for me, the decade long journey has now just begun."

Yun Won

Creative Writing



## Creative Writing (part-time, two years)

Led by associate lecturer Lizzi Linklater, the Postgraduate Diploma in Creative Writing is aimed at writers wishing to develop their creative and critical skills at an advanced level. The programme adopts an all-encompassing approach to the discipline of creative writing, taking in a variety of genres and exploring the major forms of prose, poetry and scripts. The award is delivered in a fully-supported learning environment, and builds upon many years of experience in the international distance learning arena, with support and guidance at residential events from authors and professional writing practitioners.

[lizzi.linklater@york.ac.uk](mailto:lizzi.linklater@york.ac.uk)



## MA in Railway Studies (part-time, three years)

Led by Dr David Turner, the MA in Railway Studies is aimed at anyone with an interest in Railway History wishing to study its wider social, political and economic impacts. Delivered in collaboration with The York Management School, the MA in Railway Studies is designed to give students an alternative perspective on railway history, and provide a better understanding of how academics have investigated the social, cultural, political, business, economic, and technological aspects of British railway history between 1825 and 2010.

[david.turner@york.ac.uk](mailto:david.turner@york.ac.uk)



“ I am well into retirement and can say that this is one of the best courses I have ever done. David Turner is an excellent and responsive tutor, who does his best to guide us along the right paths, including helpful hints for essay writing and structure. We also had a course weekend at York each January - it was good to meet other students; another thing I found impressive was the rigour of the marking of our written work. This is not the sort of railway-related course where you need to stand on a windswept, cold, wet station platform watching trains with a notebook. It involved the sociology, economics and social and political history of the railways. One of the pieces of work we had to do sent me down the road of women's railway history and I am now following this up. I learned such a lot during the course and thanks to what I've learned, I find myself shouting at the television during railway history programmes - 'No that's not right', 'No that's only half the story!'"

Ros Hext **Railway Studies**



## Geology of Northern England (part-time, two years)

From the spectacular geology of the Lake District World Heritage Site and Northumberland National Park to the Yorkshire Jurassic 'Dinosaur Coast' and the mineral wealth of the Pennines, the North has an incredible and diverse geological history, spanning almost 500 million years. Through their examination and understanding of the region and its classic geological sites, students on this postgraduate diploma programme will explore the main principles and concepts of geology and acquire the knowledge and tools required to interpret larger-scale Earth processes and structures. Over the course of the programme, students will also assess the region's importance to current and historical Earth Science controversies, from fracking to climate change, and acquire an understanding of the region's vital role in the history of geology. The programme will also examine human interactions with the rocks and landscapes of northern England from the Stone Age to the present day.

**Important:** Each year at the start of term, students will be **required** to attend a five-day residential course in York - attendance is **compulsory** as the residential programme comprises key content and contact hours.

*annette.mcgrath@york.ac.uk*



## Astronomy (part-time, two years)

Led by Ben Johnstone-Bray, the Postgraduate Diploma in Astronomy is a two-year part-time programme aimed at STEM graduates with an interest in the science of celestial objects and phenomena.

In the first year, we will introduce astronomy as a science and discuss the nature of scientific theories and the scientific method. We will then explore planets, stars and galaxies, and carry out investigations in these areas.

In the second year we will cover the physics and technology of observational astronomy across the electromagnetic spectrum and beyond, including cosmic ray and neutrino astronomy. We will then study special and general relativity and use this to study some of the most exotic phenomena in the universe, such as pulsars, accretion disks and black holes. We conclude by studying the nature of the universe itself and its constituent particles.

*ben.johnstone-bray@york.ac.uk*



## Parish Church Studies (part-time, two years)

Led by Dr Emma Wells and, from 2018, in association with the Churches Conservation Trust (CCT), this programme offers an unparalleled opportunity to gain detailed and practical knowledge of the history, use, art, care and conservation of the English parish church, from the Anglo-Saxon era to the modern day. The online format offers an opportunity to study in your own home and somewhat at your own pace, extensively supported by an expert in the field and learning as part of an active online community. The only course of this type in Britain, the Postgraduate Diploma in Parish Church Studies enables those wishing to enhance their understanding of local sites of importance the chance to develop new areas of expertise. It is equally valuable for graduate research and careers in a variety of sectors including the museums and heritage sector, the Church, teaching, archives, as well as lay staff, volunteers and those with a general interest in the parish landscape.

[emma.wells@york.ac.uk](mailto:emma.wells@york.ac.uk)



## MA in English Building History (part-time, three years)

Led by Dr Emma Wells, the MA in English Building History is a collaborative programme delivered by the Centre for Lifelong Learning and the Department of Archaeology.

Over the course of study, we broadly cover England's architectural history from the Anglo-Saxon period to the present day. A range of significant buildings and sites from vernacular dwellings to the Country House are considered, and thus the difference between vernacular and polite styles of building. As well as engaging with key themes and debates, students will be trained in the practical skills of analysis. You will learn how to recognise archetypal styles, and how these were shaped by technological, social, economic, geographic and cultural forces; different methods of investigation; and the relevance of such buildings today, drawing on examples from across the country.

[emma.wells@york.ac.uk](mailto:emma.wells@york.ac.uk)

## What next?

To speak to someone about admissions criteria, programme costs or the application process, call 01904 328482 or visit [york.ac.uk/lifelonglearning](http://york.ac.uk/lifelonglearning) for more details.

As well as September starts on all programmes, the Centre also offers January start dates in Creative Writing and Astronomy.

## Studying for Undergraduate Credit

- Study at a world-class university, without the need for any previous qualifications
- Gain a nationally recognised award which could serve as a passport to advanced level study
- Return to learn in an academically rigorous environment, tailored to the specific needs of adult learners

Our Certificates of Higher Education are taught at undergraduate stage 1, and all are open entry. There are, therefore no formal entry requirements for any of these modules - all that you need are an interest and enthusiasm.

### What will I gain?

Whilst all courses are open access, they still offer you the chance to study at the same level as first year undergraduates and receive the same level of credit. Our tutors are experienced and supportive, and all our modules are conducted in a friendly and informal atmosphere, designed to meet your specific demands. The higher certificates are equivalent in standard and workload to the full first year of an undergraduate degree programme, and are worth 120 credits at stage 1.

### What are credits?

Modules which carry accreditation are indicated in the brochure with a credit value of either 10 or 20 credits. These can be 'picked and mixed' and saved up over a number of years, and you will be offered help and advice as you progress through the programme. 60 credit milestone awards in Social Sciences and Arts and Humanities can also be awarded.

### What are my study options?

There are currently a wide range of modules from which to choose - please consult the appropriate diagram (see page 12) or contact the Centre to discuss how you can build towards one of the certificate awards. *Please note that usually students are not allowed to be registered on more than one higher education programme of study at a time.*

### What work will I need to undertake?

To receive credits you have to produce successful assessment tasks. These vary from module to module, but normally for a 10-credit module these consist of a single 2,000 word essay that you produce in your own time, and which is submitted at the conclusion of the module. At this level, there are no closed examinations for students, but if this aspect of accredited study does raise questions for you, please do not hesitate to contact the Centre. Anyone studying for credit can also use the library and computing facilities here at the University to get the most out of their learning experience.

### Can I go further?

For those students who would like to continue further with their studies beyond the Centre for Lifelong Learning there are progression opportunities available. In particular the Centre has worked with the Department of Archaeology to offer entry at undergraduate stage 2 directly into the department. Further information is available on the section for Archaeology later in this brochure, **but if you would like to find out more, please do not hesitate to speak to your tutor/us.** Credits you receive are also a common currency nationally, so could be employed to demonstrate ability for a programme outside the Centre, or even contribute to an award at another institution.



### What language skills will I need?

For international students, we recommend a minimum IELTS score of 6.0 to engage in accredited level study (please note that this is not mandatory, but should be considered for those students for whom English is not their first language).

### How is the programme structured?

Students are encouraged to undertake study at a pace which suits them. For many, this consists of taking one module per term, and occasionally taking a term off. However, should you wish to progress through the programme at a faster rate and feel that you are able to commit the necessary time to your studies, it is possible to take multiple modules each term – please do call the Centre if you would like to discuss this further and explore fast-track options through the awards. *The normal maximum registration period for students to complete a University Certificate of Lifelong Learning (60 credits) is three years; for a Certificate of Higher Education in Lifelong Learning (120 credits) the total registration period is five years.*



I retired last June and the accredited archaeology courses have been a fascinating way to explore a subject which has always interested me, but which I have never had the time to pursue.

The wonderful facilities include: the University of York Library, which gives you more reading than you could wish for, and much of this is accessible online; the supportive team at the Centre and the tutors who are helpful and motivating; and the opportunity to get involved in the University of York training excavation. A great way to return to study and gain credits for qualifications, and the confidence to take part in excavations and volunteer in archaeological activities.

Jean Lowe

**The Centre for Lifelong Learning offers you the opportunity to study for credit at undergraduate stage 1, leading to the award of a:**

**Certificate of Higher Education in Lifelong Learning  
Arts and Humanities**



**12 x 10 credit modules from Arts and Humanities**

**Students can substitute up to 20-credits (i.e. 2x10 credits) from Social Sciences  
(Please note, modules in Archaeology are worth 20 credits)**

**Within the Arts and Humanities certificate, it is possible to choose specific modules in order to achieve a 120-credit Certificate of Higher Education in Lifelong Learning (Archaeology).**

**Certificate of Higher Education in Lifelong Learning  
Social Sciences**



**12 x 10 credit modules from Social Sciences**

**Students can substitute up to 20-credits (i.e. 2x10 credits) from Arts and Humanities**

AUTUMN TERM	SPRING TERM	SUMMER TERM
<b>Monday Evening</b>	<b>Monday Evening</b>	<b>Tuesday Evening</b>
<p><b>17</b> Genre Transformation</p> <p><b>23</b> Bede's England</p> <p><b>35</b> Introduction to Psychology</p>	<p><b>15</b> Climate and the Human Environment</p> <p><b>18</b> In Short: Writing the Short Story</p> <p><b>31</b> Existentialism and Phenomenology</p>	<p><b>19</b> Writing About the World: Contemporary Forms of Creative Non-Fiction</p> <p><b>32</b> America Through Contemporary Short Stories</p> <p><b>37</b> An Introduction to the Psychology of Relationships</p>
<b>Tuesday Evening</b>	<b>Tuesday Evening</b>	<b>Wednesday Evening</b>
<p><b>23</b> The Medieval English Household: Livelihood, Lifestyle and Standards of Living (c.1250-1500)</p> <p><b>31</b> Nineteenth Century American Literature: Emerging Voices of America</p> <p><b>35</b> Madness: Ideas About Insanity</p>	<p><b>18</b> Crafting and Redrafting: Making Poems Work</p> <p><b>24</b> The Tudors: Power and Religion (1485-1603)</p> <p><b>27</b> Impressionism: Character, Precursors and Influence</p> <p><b>36</b> Introduction to Health Psychology</p>	<p><b>20</b> Machines, Monsters, Magic and Murder: Writing Genre Fictions</p> <p><b>25</b> The English Civil Wars and Interregnum (c.1637-1661)</p> <p><b>37</b> Introduction to Developmental Psychology</p>
<b>Wednesday Evening</b>	<b>Wednesday Evening</b>	<b>Thursday Evening</b>
<p><b>15</b> The Practice of Archaeology</p> <p><b>17</b> Novel Ways: Writing The Novel</p> <p><b>31</b> Aesthetics: An Introduction to the Philosophy of Art</p> <p><b>35</b> Introduction to the Social Sciences</p>	<p><b>19</b> An Ideal World? Reading and Writing Utopian Fiction</p> <p><b>24</b> Introduction to Modern British History: 1700s to 21st Century</p> <p><b>32</b> Arthurian Literature Across the Centuries</p> <p><b>36</b> Environment and Society: Finding Sustainable Solutions</p>	<p><b>15</b> An Introduction to Forensic Archaeology</p> <p><b>20</b> From Sonnet to Slam: Exploring the Writing of Poetry Using Form</p> <p><b>25</b> Early Medieval Europe (c.300-1000AD)</p> <p><b>28</b> Materials in the Medieval World: England and the British Isles (500-1200AD)</p>
<b>Thursday Evening</b>	<b>Thursday Evening</b>	<b>Online</b>
<p><b>17</b> Writers Reading: The Close Study of Literary Texts from the Perspective of the Creative Writer</p> <p><b>23</b> York Minster: Architecture, Artisans and Accounts</p> <p><b>27</b> Understanding Paintings: 1500 to the Present Day</p>	<p><b>24</b> The Age of Justinian</p> <p><b>36</b> An Introduction to Cognitive Psychology</p>	<p><b>40</b> Developing the Skills of Writing Poetry</p>
<b>Online</b>	<b>Online</b>	<b>Online</b>
<p><b>39</b> An Introduction to Creative Writing (Core Module)</p> <p><b>39</b> Developing the Skills of Writing Fiction</p>	<p><b>39</b> An Introduction to Critical Analysis</p> <p><b>40</b> Developing the Skills of Writing Scripts</p>	

# ARCHAEOLOGY



Upon completion of 60 or 120 credits it may be possible for students to progress to the Department of Archaeology.

The following gives an indication of what the department would be looking for:

- For first year entry: 60 credits from Lifelong Learning with good marks. Students would need to apply via UCAS, by January each year.
- For direct second year entry: 120 credits from Lifelong Learning with good marks (all of the credits must be from archaeology modules) and two-three weeks digging (offered to students during April each year). Students wanting direct entry in to the second year at the department should contact Dr Penny Bickle (Undergraduate Admissions Tutor) in the first instance.
- Please note, it is not possible to progress straight to Masters from Lifelong Learning modules.

For further information about progression to the Department of Archaeology, please contact **Dr Penny Bickle**, Undergraduate Admissions Tutor ([penny.bickle@york.ac.uk](mailto:penny.bickle@york.ac.uk)).

## The Practice of Archaeology

This module will introduce students to the range of methods and techniques available to archaeologists in investigating and understanding the material remains of the past, and to the analytical procedures which are routinely undertaken to 'make sense' of and interpret archaeological evidence. The means and media through which these results can be disseminated to a range of public, professional and academic audiences, and the organisational and administrative framework within which archaeologists carry out their work, in the last case with particular emphasis on the United Kingdom, will also be explored. Sessions will involve a combination of tutor presentation and student input and discussion.

**Tutor:** Mark Whyman BA DPhil

<b>Term:</b>	Autumn
<b>Day:</b>	Wednesday
<b>Start Date:</b>	26 September 2018
<b>Time:</b>	6.30-9.30pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£192.00
<b>Credits:</b>	20

## Climate and the Human Environment

The impact of living beings upon our natural environment can not be overestimated, and this module aims to guide students through the various methodologies which can be employed when examining this fascinating area of archaeological study. Beginning with studies of climate, we will explore how plant remains, invertebrates and vertebrates have affected the modern world, before examining the urban environment and looking to the challenges of the future. This thought-provoking module will make use of case studies to show how environment and human activity have been closely linked in the past, and illustrate the importance of interpretation when understanding environmental change.

**Tutor:** Anita Radini BSc MA PhD

<b>Term:</b>	Spring
<b>Day:</b>	Monday
<b>Start Date:</b>	07 January 2019
<b>Time:</b>	6.30-9.30pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£192.00
<b>Credits:</b>	20

## An Introduction to Forensic Archaeology

Forensics have come to the forefront of many academic disciplines of late, and here we will focus on the examination of human remains to learn about the individual concerned and the circumstances of their deposition, looking at how to locate buried evidence, as well as how to recover and record findings. 'Reading the skeleton' is a difficult skill to master, but through case studies and the review of analytical techniques, we will offer a solid introduction to all learners. The module will involve some practical sessions but no potential biohazards, and students' ethical concerns will be taken into account.

**Tutor:** L. Meghan Dennis BGS MA Graduate Certificate

<b>Term:</b>	Summer
<b>Day:</b>	Thursday
<b>Start Date:</b>	18 April 2019
<b>Time:</b>	6.30-9.30pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£192.00
<b>Credits:</b>	20

# CREATIVE WRITING



## Genre Transformation

We will transform poems, stories, novels and plays into other forms, such as poem into story, story into drama and novel into poetry. Using ekphrasis we will create poetry from fine art, sculpture, photography, moving image and music; we will also find interesting stories and articles in the media and utilise them as source material for writing. Overall, we will find inspiration and ideas to inform our writing and build knowledge of the conventions of the main creative writing genres.

**Tutor:** To be confirmed

<b>Term:</b>	Autumn
<b>Day:</b>	Monday
<b>Start Date:</b>	24 September 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

## Novel Ways: Writing The Novel

This module will introduce students to the pleasures and pitfalls of novel writing, from conception to completion. Fundamental aspects of the novel as a literary form will be discussed, and strategies set for maintaining discipline and morale through the writing process. Particular attention will be paid to getting started, with ideas devised in class and fleshed out before being put down as prose and discussed in workshops. Close attention will be paid to the work of established writers and a number of novels - genre and literary - will be analysed in class.

**Tutor:** Rob O'Connor MA CTLLS

<b>Term:</b>	Autumn
<b>Day:</b>	Wednesday
<b>Start Date:</b>	26 September 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

## Writers Reading: The Close Study of Literary Texts from the Perspective of the Creative Writer

Effective writers are discerning readers. By exploring a range of texts from short stories and plays to dramatic monologues, radio plays, poetry and novels, this module aims to broaden the reading habits of writers and to introduce them to the skills required to be able to critically analyse literature from a writer's perspective. There will be opportunities to engage in creative writing alongside analysis of literature, enabling students to respond to texts with imagination and creativity, and giving them the tools to build on their own writing.

**Tutor:** Emily Bell BA MA PhD AFHEA

<b>Term:</b>	Autumn
<b>Day:</b>	Thursday
<b>Start Date:</b>	27 September 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10



### In Short: Writing the Short Story

'The great thing about a short story is that it doesn't have to trawl through someone's whole life; it can come in glancingly from the side.' Emma Donoghue.

This module aims to introduce writers to specific techniques required to write effective and compelling short stories; for example, dialogue, character, structure and tension. Classical, modern and contemporary texts will be read as models for your own writing. Suitable for beginners as well as those who have already started to write.

**Tutor:** To be confirmed

<b>Term:</b>	Spring
<b>Day:</b>	Monday
<b>Start Date:</b>	07 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

### Crafting and Redrafting: Making Poems Work

Why can poems change the way we think and feel? This module will consider vital aspects of form including rhythm, enjambment, layout, punctuation, voice, imagery, alliteration and rhyme. We will explore how these tools are used by published authors in relation to their subject matter, and put techniques into practice through a structured series of writing activities. Students will develop a critical awareness of how poems work, expand their knowledge of contemporary poetry, and enhance their editing, redrafting and feedback skills. By the end of the module students will have produced a portfolio of new poems and a critical commentary. All levels of experience welcome.

**Tutor:** Phoebe Power BA

<b>Term:</b>	Spring
<b>Day:</b>	Tuesday
<b>Start Date:</b>	08 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10



### An Ideal World? Reading and Writing Utopian Fiction

<b>Term:</b>	Spring
<b>Day:</b>	Wednesday
<b>Start Date:</b>	09 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

The desire to create the perfect society has been a common theme since Thomas More's *Utopia* was published in 1516. Authors have used their work to explore political and social issues present in the modern world. Through critical analysis of key texts and the application of themes developed through creative writing exercises, this module will demonstrate how utopian and dystopian fiction is able to hold a mirror up to our own society, forcing us to question everything we know.

**Tutor:** Rob O'Connor MA CTLLS

### Writing About the World: Contemporary Forms of Creative Non-Fiction

<b>Term:</b>	Summer
<b>Day:</b>	Tuesday
<b>Start Date:</b>	16 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

'Creative Non-Fiction' is an exciting, often hybrid, form which uses techniques of fictional writing to explore and question the realities of our own lives and of the world around us. This module will examine a wide range of forms of creative non-fiction such as journalism, travel writing, memoir, nature writing, psychogeography and the lyric essay, allowing students to develop a critical understanding of these forms as well as practical skills through a structured programme of exercises. By the end of the module students will have produced a portfolio of creative work and a critical commentary. All levels of experience welcome.

**Tutor:** Phoebe Power BA



### Machines, Monsters, Magic and Murder: Writing Genre Fictions

This module aims to introduce creative writing students to a wide range of genre fiction including science fiction, fantasy, crime, thriller, horror and romance. The reading of texts will be combined with opportunities for students to write frequently and to attempt genres they may not have tried before. They will be introduced to the conventions associated with these genres. Focus will also be upon the interpretation of genre in contemporary fiction, with students encouraged to experiment with crossing genre boundaries in their work.

**Tutor:** Rob O'Connor MA CTLLS

<b>Term:</b>	Summer
<b>Day:</b>	Wednesday
<b>Start Date:</b>	17 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

### From Sonnet to Slam: Exploring the Writing of Poetry Using Form

This module aims to help students explore a wide range of poetic voices and forms, from the traditional to the contemporary, from ballad to beat to free verse. The styles and forms will offer students the opportunity to develop and widen their own imaginative expression. Experimenting with the formality and freedom of a variety of forms and voices often brings new exciting insights and possibilities into poetry writing. This module is suitable for those who are new to poetry writing as well as those with more experience.

**Tutor:** Stephen Grace BA MA

<b>Term:</b>	Summer
<b>Day:</b>	Thursday
<b>Start Date:</b>	18 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

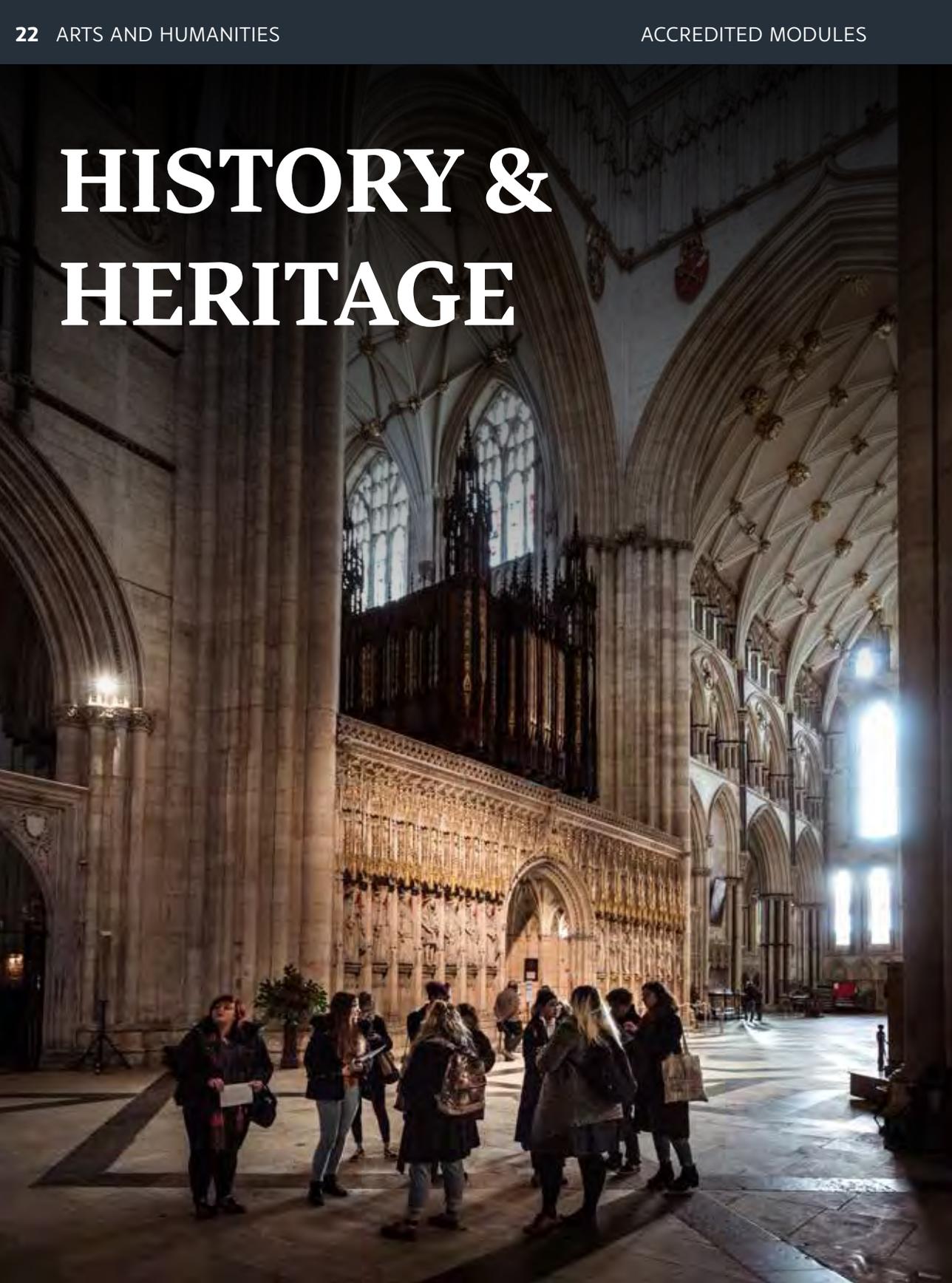


“ I would happily recommend the accredited courses in creative writing taught through the Centre for Lifelong Learning. I have recently completed the

Certificate of Higher Education, which involved taking twelve of these modules. They were well thought out, skilfully taught and thoroughly enjoyable. The subject matter ranged from poetry, through fiction, biography and beyond. The tutors are knowledgeable and above all, supportive. Much pleasure arises from meeting other students from all walks of life and in discussion of shared work. I found the discipline required for assessment invaluable as it enhanced my writing, giving it increased direction, focus and economy.

David Lane

# HISTORY & HERITAGE



### Bede's England

How do we know about the Anglian settlement of the North of England, the emergence of the kingdom of Northumbria and the stories of Kings Edwin, Oswald and Oswy? In 731 the Venerable Bede, a monk in Jarrow Abbey, wrote a blockbuster called *An Ecclesiastical History of the English People* with vivid stories of migrations, wars and religious conflicts. This module will critically examine Bede's work, using contemporary texts, artwork, and archaeology of the early Anglo-Saxon period to understand Bede's heroes, heroines and villains.

**Tutor:** Gillian Waters BA MA PGDip PGCE

<b>Term:</b>	Autumn
<b>Day:</b>	Monday
<b>Start Date:</b>	24 September 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

### The Medieval English Household: Livelihood, Lifestyle and Standards of Living (c.1250-1500)

From the hovels of peasants to the homes of princes, this module will examine the many forms of the medieval household. Considering the differences between urban and rural situations, as well as between the social strata, each session will look at aspects of the home during the high to late medieval era. Using a variety of sources, this module will explore the physical conditions, family structure and gender roles that helped to construct the medieval household.

**Tutor:** Vicki Blud PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Tuesday
<b>Start Date:</b>	25 September 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

### York Minster: Architecture, Artisans and Accounts

York Minster is a treasure on our doorsteps - a magnificent building inside and out which is a living testament to the vision and expertise of medieval artisans from master mason to journeymen. The module will focus on the 250-year period in which the Minster was built. Topics will include building materials and methods, donors, and artisans. Students will explore the art and architecture of the Minster and consult documentary sources such as building accounts and inventories, archaeological reports, and architectural surveys.

**Tutor:** Cristina Figueredo BA MA PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Thursday
<b>Start Date:</b>	27 September 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

## The Tudors: Power and Religion (1485-1603)

The House of Tudor has endured as a topic of historical interest. This module will consider why British interest in the Tudors has endured like a long-running soap opera. The module covers the period from the victory of Henry Tudor at Bosworth to the death of Elizabeth I in 1603. It will consider events such as the Reformations under Henry VIII and Edward VI, the reign of the Catholic Mary I and the Spanish Armada during the reign of Elizabeth I. It will also consider the changes in religious devotion in England after the Reformation and the cult of monarchy.

**Tutor:** Gillian Waters BA MA PGDip PGCE

<b>Term:</b>	Spring
<b>Day:</b>	Tuesday
<b>Start Date:</b>	08 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

## Introduction to Modern British History: 1700s to 21st Century

History is about the past - our past. It has shaped our present times and will influence the future. Students will learn about how modern Britain, from the eighteenth century to the present day, has been created by historical events and economic, political, social and technological 'forces'. The module is designed for students who wish to know more about Britain's past, and for those who are seeking to develop foundational history knowledge with a view to further, higher-level study.

**Tutor:** Philip Draper BA MA PGCE

<b>Term:</b>	Spring
<b>Day:</b>	Wednesday
<b>Start Date:</b>	09 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

## The Age of Justinian

Justinian ruled the Byzantine Empire from Constantinople for thirty-eight years until his death in 565. His reign was marked by his campaigns to re-unite the western and eastern Roman Empires, but its legacy is one of artistic excellence, both in Ravenna and Byzantium. The events of this period had long-standing and far-flung effects, influencing changes in political, economic and religious developments of the medieval period. This module will confront evidence for these changes in a variety of textual and visual sources.

**Tutor:** Cristina Figueredo BA MA PhD

<b>Term:</b>	Spring
<b>Day:</b>	Thursday
<b>Start Date:</b>	10 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10



### The English Civil Wars and Interregnum (c.1637-1661)

**Term:** Summer

**Day:** Wednesday

**Start Date:** 17 April 2019

**Time:** 7-9pm

**No. of weeks:** 11

**Full fee:** £116.00

**Credits:** 10

The English Civil Wars, or the Wars of the Three Kingdoms, plunged England, Scotland, Ireland and Wales into an uncertain period of war, revolt and rebellion, resulting in the execution of an anointed monarch and experiments in republican government. Ostensibly an argument about who rules and by what right, long-term political, social and religious tensions contributed to the outbreak of war in 1642. This module will examine the steps to war, and the short- and long-term impacts of the revolutionary ideas unleashed during this period.

**Tutor:** Gillian Waters BA MA PGDip PGCE

### Early Medieval Europe (c.300-1000AD)

**Term:** Summer

**Day:** Thursday

**Start Date:** 18 April 2019

**Time:** 7-9pm

**No. of weeks:** 11

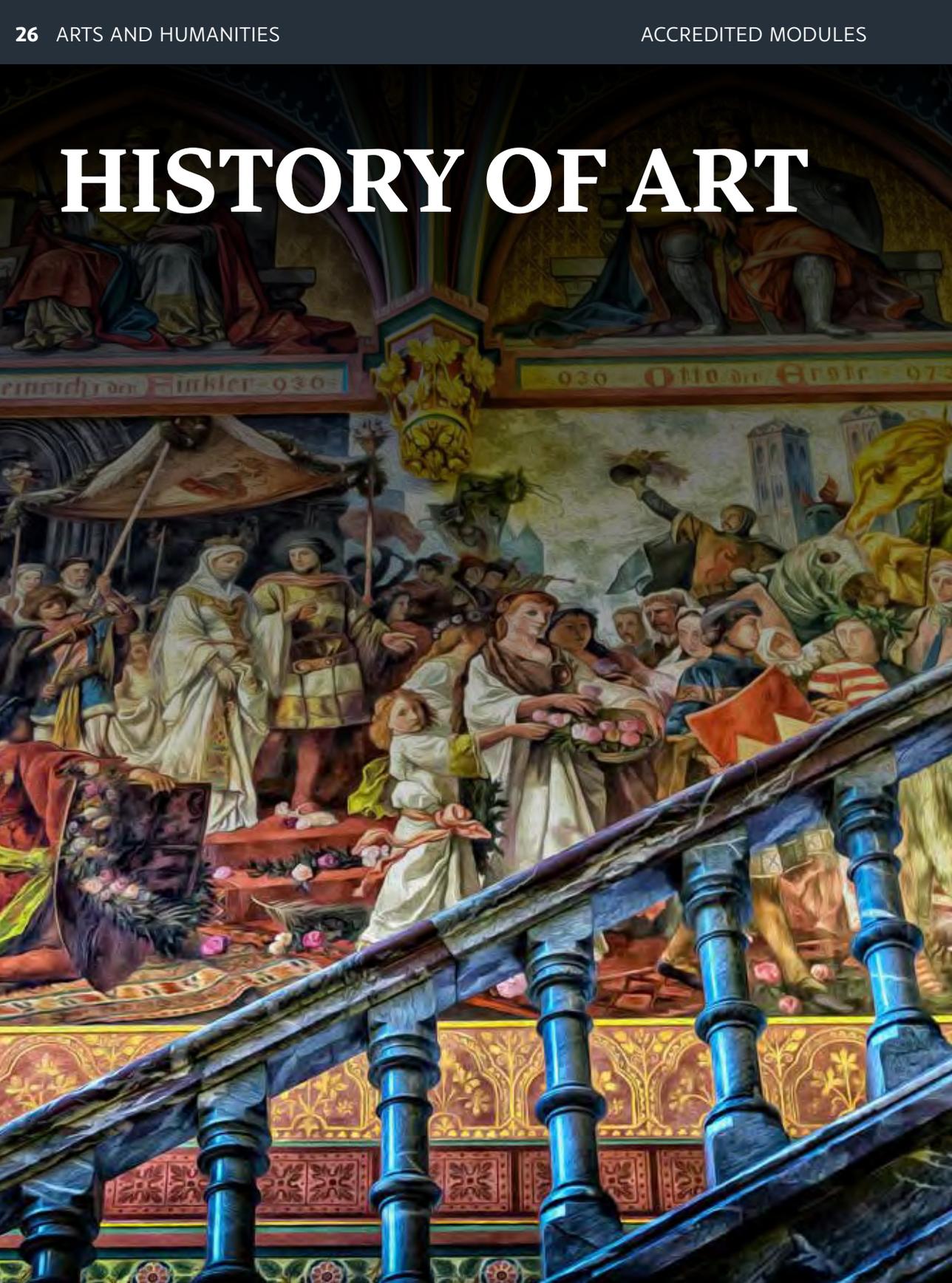
**Full fee:** £116.00

**Credits:** 10

From the fourth to the tenth century, Europe witnessed the decline and fall of Rome, Barbarian invasions, the Christianisation of the Barbarians, the rise of the Anglo-Saxon kingdoms and the Carolingian Empire, and Viking raids. In addition, Western Europe had to negotiate its position with Byzantium and the rise of Islam in the East. Through the study of contemporary textual and archaeological sources, as well as art and architecture, this module will explore the political, religious, and cultural transformation of Europe in this period.

**Tutor:** Cristina Figueredo BA MA PhD

# HISTORY OF ART





### Understanding Paintings: 1500 to the Present Day

Through the study of artworks and art historical writings, this module will teach students how to understand, analyse and interpret paintings. Students will also gain knowledge of key artistic developments and styles across Western Europe from 1500 to the present day. Topics covered will include the Renaissance, Dutch realists, eighteenth-century British portraiture, Romanticism, French Realism, Pre-Raphaelitism, French and British Impressionism, pre- and post-war artists, and modern art in the twentieth to twenty-first centuries.

**Tutor:** Katie JT Herrington PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Thursday
<b>Start Date:</b>	27 September 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

### Impressionism: Character, Precursors and Influence

This module introduces Impressionist painting in nineteenth to early twentieth-century France. Firstly, students will learn about its origins and precursors; they will then encounter a range of artists, gaining knowledge of their innovative techniques - involving natural light, vivid colour and painting outdoors - and their depiction of modern life in relation to social, political and historical contexts. Students will come to understand the highly influential impact of the Impressionists on the development of modern painting across Europe.

**Tutor:** Katie JT Herrington PhD

<b>Term:</b>	Spring
<b>Day:</b>	Tuesday
<b>Start Date:</b>	08 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10



### Materials in the Medieval World: England and the British Isles (500-1200AD)

This module provides an introduction to the variety of artistic media available to craftsmen in England and the British Isles between the years 500-1200AD. We will explore famous treasures of Anglo-Saxon and Irish art, including manuscripts, metalwork, and stone sculpture, considering how these magnificent works of art continue to resonate within British culture today. The module will also include a discussion of artistic production after the Norman Conquest, and the impact of cathedral and castle building during this time.

**Tutor:** Elisa Foster BA MA MAT PhD

**Term:** Summer

**Day:** Thursday

**Start Date:** 18 April 2019

**Time:** 7-9pm

**No. of weeks:** 11

**Full fee:** £116.00

**Credits:** 10



“ The courses in I have undertaken with the Centre for Lifelong Learning have completely reinvigorated my retirement, allowing me to engage with subjects

that have been enduring interests but I was unable to pursue previously. The courses are perfectly pitched, allowing for a comprehensive grounding and opportunities to pursue particular topics in depth during the assignments. The tutors go that extra mile to ensure that everyone feels supported, from novice to experienced, from school-leaver to retiree and to create an environment that is intellectually stimulating but in no way threatening. Building on the credits gained I intend to take a part-time research degree.

Ron Tulloch

# LITERATURE & PHILOSOPHY



## Nineteenth Century American Literature: Emerging Voices of America

The nineteenth century was the period where ideas of a nascent American national literature took form. Through novels, short stories, poetry and critical texts, we will consider the literature's aesthetic development in relation to key aspects of American experience such as colonial settlement, indigenous genocide, slavery, war, class, and the role of women. Alongside canonical American writers, the module will also explore emergent writings of women, African Americans and Native Americans that provide critical re-visions of the literary status quo.

**Tutor:** Sharon Holm PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Tuesday
<b>Start Date:</b>	25 September 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

## Aesthetics: An Introduction to the Philosophy of Art

Does great art exist? What is the nature of beauty? Can aesthetic judgements be objective? What makes something a work of art? Can the arts educate us or make us better people? Should they? These and other questions will be explored in this introduction to aesthetics and the philosophy of the arts (broadly construed). Drawing on both contemporary and historical approaches, this module aims to cultivate an engagement with the philosophical issues lying at the basis of art criticism and aesthetic appreciation.

**Tutor:** Simon Skempton PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Wednesday
<b>Start Date:</b>	26 September 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

## Existentialism and Phenomenology

This module provides a broad introduction to the existentialist and phenomenological movements in modern European philosophy. The key theme of the importance of individual lived experience, something ignored by the abstractions of both traditional metaphysics and modern scientism, will be explored through studying the ideas of Kierkegaard, Nietzsche, Husserl, Heidegger, Sartre, Merleau-Ponty, and Levinas. The relationship of the movements to political theory (e.g. Beauvoir and Fanon) and literature (e.g. Camus) will also be examined.

**Tutor:** Simon Skempton PhD

<b>Term:</b>	Spring
<b>Day:</b>	Monday
<b>Start Date:</b>	07 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10



### Arthurian Literature Across the Centuries

This module examines the endurance of the Arthurian legend across different periods and literary genres, from medieval pseudo-historical writings and romances to Victorian re-imaginings and modern adaptations. As we explore the adaptability of Arthurian narratives, themes, and characters across the centuries, we will probe what each re-telling can show us about its historical and cultural context. Along the way, we will discover how the Arthurian world came to be associated with ideas of conquest, chivalry, illicit love affairs, strong-headed women and the supernatural, and how these stories play with the boundaries between history and fiction.

**Tutor:** Lydia Zeldenrust BA MRes PhD

<b>Term:</b>	Spring
<b>Day:</b>	Wednesday
<b>Start Date:</b>	09 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

### America Through Contemporary Short Stories

This module will explore ideas of American identity and 'American-ness' through selected short stories of the last thirty years, examining how contemporary themes, cultural, historical, and political influences relate to recent aesthetic and critical developments of this quintessentially American genre. Themes discussed include collective memory, historical trauma, identity/identities, race, 9/11, consumerism, humour, gender and what it means to be an American from a twenty-first century global perspective.

**Tutor:** Sharon Holm PhD

<b>Term:</b>	Summer
<b>Day:</b>	Tuesday
<b>Start Date:</b>	16 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10



The most surprising thing about the accredited modules is how much more I have enjoyed them than I expected to. The first one seemed daunting but everyone

is friendly and encouraging - both staff and students. There is so much help available when writing the assignments, which after a long break from study is essential. My confidence and ability have grown with every course and I'm now about to start my sixth one.

Ann Fenwick

# SOCIAL SCIENCES



## Introduction to Psychology

Psychology is the study of the human mind and behaviour - why do we say, think and behave as we do? This module will provide an overview of the history of psychology and the key theories that have informed our understanding of psychology today. Students will be introduced to the range of disciplines within psychology, including biological, cognitive and social psychology and how these disciplines can be applied in the real world. Looking at research methods and the ethical frameworks in which psychologists work, we'll also examine how human behaviour is examined and reported.

**Tutor:** Ben Dunn BA PGDip MRes PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Monday
<b>Start Date:</b>	24 September 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

## Madness: Ideas About Insanity

There have been, and are, many different theories about the nature of madness and how it should be dealt with (if indeed it should 'dealt with' at all). Ideas from psychiatry, natural science and social science are applied to fascinating and illuminating autobiographical stories of those considered mad (who have their own ideas about madness). These stories include nineteenth century 'mad murderers' and asylum inmates, twentieth century clients of 'anti-psychiatry' and 'psychiatric survivors', and twenty-first century celebrities and politicians. This module is an introduction to, and evaluation of, a range of ideas about madness.

**Tutor:** Peter Morrall PGCE BA MSc PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Tuesday
<b>Start Date:</b>	25 September 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

## Introduction to the Social Sciences

If you wish to learn about the social world in which you live and work, and about human behaviour in a seemingly complex world, then the social sciences are for you. This module will develop students' knowledge and understanding of the social sciences and their theories. We will study issues such as the family, social class, education, the economy, politics and globalisation. The module is aimed at students who wish to better understand society and those seeking to engage with higher level study in the future.

**Tutor:** Philip Draper BA MA PGCE

<b>Term:</b>	Autumn
<b>Day:</b>	Wednesday
<b>Start Date:</b>	26 September 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

## Introduction to Health Psychology

Health and illness are connected to a whole range of factors that impact on our physical well-being, some of which are hereditary and many behavioural and psychological. Health psychology is a specialty area that will explore how biology, social factors and behaviour influence health and illness. This module will investigate theoretical approaches to health, and key themes of illness, coping and lifestyle. A range of historical and contemporary empirical and theoretical perspectives will be discussed as we seek to define 'health'.

**Tutor:** Julie Knowles BSc PGCE

<b>Term:</b>	Spring
<b>Day:</b>	Tuesday
<b>Start Date:</b>	08 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

## Environment and Society: Finding Sustainable Solutions

This module provides those interested in current environmental topics with the opportunity to gain a deeper insight into a range of contemporary socio-ecological challenges facing global populations in 2019. These include food security and agricultural systems, waste and consumerism, natural hazards and risk management, mining and resource extraction, biodiversity and conservation, marine management, climate change, water quality and quantity and cities and air quality. Using a range of interactive and participatory activities, this module will introduce students to the range of different environmental and social science approaches that have been taken to explore the relationships between people and the natural world, in order to tackle knowledge gaps and help address such challenges most effectively.

**Tutor:** Jessica Roberts BSc MSc PhD

<b>Term:</b>	Spring
<b>Day:</b>	Wednesday
<b>Start Date:</b>	09 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10

## An Introduction to Cognitive Psychology

How are we fooled by illusions? How can we keep New Year resolutions? Cognitive psychology aims to answer these questions and many more, investigating how we acquire, store and use information. This module will cover processes such as attention, perception, memory and motivation. By examining these processes and related disorders, students will gain a greater understanding of how we perceive and make sense of the world. The relationships between cognitive psychology and neuroscience will also be examined, and we will also debate how cognitive psychology works in the 'real world'.

**Tutor:** Ben Dunn BA PGDip MRes PhD

<b>Term:</b>	Spring
<b>Day:</b>	Thursday
<b>Start Date:</b>	10 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£116.00
<b>Credits:</b>	10



## An Introduction to the Psychology of Relationships

**Term:** Summer

**Day:** Tuesday

**Start Date:** 16 April 2019

**Time:** 7-9pm

**No. of weeks:** 11

**Full fee:** £116.00

**Credits:** 10

Social relationships in the modern world are an essential part of our lives, impacting on our health and well-being, identity and happiness. This module will explore the types of relationships that we engage in such as intrapersonal, interpersonal, family, intimate, community and business, the patterns that relationships take over the stages of a person's lifespan, and the impact of the development of, changes in, or deterioration of, relationships. We will also explore the potential consequences for individuals within the types and stages, such as the feeling of love, freedom, isolation or loneliness. The module will consider various perspectives in psychology related to relationships and explore cross-cultural, age, gender and social environments to begin to understand one's own relationship with oneself and others in a range of contexts.

**Tutor:** Julie Knowles BSc PGCE

## Introduction to Developmental Psychology

**Term:** Summer

**Day:** Wednesday

**Start Date:** 17 April 2019

**Time:** 7-9pm

**No. of weeks:** 11

**Full fee:** £116.00

**Credits:** 10

Developmental psychology focuses on the way we develop throughout our lifespan and helps us to understand the way in which we function as individuals. This module will consider development from conception through to adolescence, and will guide students through cognitive and social development while introducing the development of perception and knowledge, emotional development and the formation of attachment relationships. We will also gain insight in to the development of language, reading and mathematics.

**Tutor:** Ben Dunn BA PGDip MRes PhD

# ONLINE CREATIVE WRITING



### An Introduction to Creative Writing (Core Module)

This module aims to provide students with the skills necessary to produce short pieces of imaginative writing. It introduces a range of contemporary texts (poetry, prose, drama), looking at their main characteristics, whilst developing skills to use language accurately and imaginatively. Through exploration of a range of forms students will develop confidence and expertise. This module is the first part of the University Certificate of Lifelong Learning (Creative Writing) and it is recommended, though not essential, that students complete it before undertaking any of the other modules which form this certificate.

**Tutor:** Andrew Parrott BA MA

<b>Term:</b>	Autumn
<b>Day:</b>	Online
<b>Start Date:</b>	24 September 2018
<b>Time:</b>	Online flexible study
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£220.00
<b>Credits:</b>	20

### Developing the Skills of Writing Fiction

Students will explore and develop appropriate imaginative writing skills for use in a variety of prose-writing forms including the short story, the novel, autobiography and journal writing. Through group discussion of work in progress, individual tuition based on drafts and revisions, and seminar work on themes and forms, students will be led through the planning, writing and completion of a variety of pieces with the goal of writing to professional standards. It is recommended, though not essential, that students complete the Core Module and Critical Analysis before enrolling.

**Tutor:** Andrew Parrott BA MA

<b>Term:</b>	Autumn
<b>Day:</b>	Online
<b>Start Date:</b>	24 September 2018
<b>Time:</b>	Online flexible study
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£150.00
<b>Credits:</b>	10

### An Introduction to Critical Analysis

This module introduces students to the skills relevant to critical analysis from a writer's perspective. It examines the work of renowned writers to underpin students' understanding of how to write successfully. Taking in a number of genres; poetry, prose fiction and scripts, the module will analyse the structure of literary forms and show students how to use language both accurately and appropriately. It is recommended, though not essential, that students have previously completed the Core Module in creative writing before enrolling.

**Tutor:** Andrew Parrott BA MA

<b>Term:</b>	Spring
<b>Day:</b>	Online
<b>Start Date:</b>	07 January 2019
<b>Time:</b>	Online flexible study
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£150.00
<b>Credits:</b>	10

## Developing the Skills of Writing Scripts

Students will be presented with opportunities to examine and develop appropriate imaginative writing skills to be applied to a range of scripting forms. Through group discussion of work in progress, individual tuition based on drafts and revisions and seminar work on themes and forms, students will be led through the planning, writing and completion of a script with the ultimate goal of writing to professional standards. It is recommended, though not essential, that students complete the Core Module and Critical Analysis before enrolling.

**Tutor:** Andrew Parrott BA MA

<b>Term:</b>	Spring
<b>Day:</b>	Online
<b>Start Date:</b>	07 January 2019
<b>Time:</b>	Online flexible study
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£150.00
<b>Credits:</b>	10

## Developing the Skills of Writing Poetry

Students will be presented with opportunities to explore and develop appropriate imaginative writing skills for writing in a variety of poetic forms. Through group discussion of work in progress, individual tuition based on drafts and revisions and work on themes and forms, students will be led through the planning, writing and completion of a collection of poems with the ultimate goal of helping them write to professional standards. It is recommended, though not essential, that students complete the Core Module and Critical Analysis before enrolling.

**Tutor:** Andrew Parrott BA MA

<b>Term:</b>	Summer
<b>Day:</b>	Online
<b>Start Date:</b>	15 April 2019
<b>Time:</b>	Online flexible study
<b>No. of weeks:</b>	11
<b>Full fee:</b>	£150.00
<b>Credits:</b>	10

## University Certificate of Lifelong Learning Creative Writing

20

Introduction to  
Creative Writing

10

Critical  
Analysis

10

Poetry

10

Fiction

10

Scripts

Online students must take all credits within the creative writing discipline

## Why study creative writing online?

Time and travel constraints are often a consideration for students who may be working, have family responsibilities, or live outside the UK. The Centre is therefore pleased to be able to offer the opportunity to gain an undergraduate award in creative writing at the University of York via our Virtual Learning Environment (VLE).

As a method of study, distance learning allows you the flexibility to gain a qualification, taught to the same level of academic excellence, whilst continuing to meet your current commitments. Students are expected to have access to a computer, a broadband-standard internet connection and should have basic IT skills such as browsing the web and word processing - if you have any queries about this, please do contact us and we'll be happy to advise. There is no requirement to attend face-to-face sessions at any point, making this programme suitable for students internationally, as well as those based in the UK.

As much as possible, the programme tries to recreate the experience of the classroom workshop, and each week, new writing tasks and critical exercises will be released to which you will be expected to post responses online - these will then be made available to other students as well as the tutor for constructive feedback. Exactly when you post responses online each week is entirely down to your own circumstances. Assessments are at the conclusion of each module, and consist of your own writings in the areas of fiction, poetry and script, personal reflection and a critical essay - all are submitted online.

The certificate has been designed to be an academically rich and socially engaging experience, so in addition to classwork, you are encouraged to keep a personal online journal as well as engage with other students in the virtual café.



## Daytime Classes

**Monday**

**163** An Introduction to the Old Testament

**Tuesday**

**69** Tracing the History of York through its Buildings

**156** Britten and Literature

**Wednesday**

**48** Poetry for Pleasure

**70** Der DDR (Deutsche Demokratische Republik): Life and Culture

**71** History of Spain (c.700-1492)

**156** Britten and Literature

**Thursday**

**47** Simple Steps to Short Stories

**72** Brocades and Cloths of Gold: Medieval Textiles and Fashion

**73** The Long Weekend: Britain Between the Wars (1918-39)

**137** Literary Landscapes: The World of the Brontës

## Saturday Classes

**47** Becoming a Poet: Finding Your Voice in Dialogue with the Past

**48** Dear Diary...Journals, Blogs and Memoir

**49** From Spark to Page: The Story Triangle

## Saturday Classes

**49** Creating Convincing Characters in Fiction

**50** Writing with the Ear: Part One

**51** Creating Fiction: The Role of Conflict and Desire

**51** Writing Creatively about Art

**52** Writing For Online Audiences

**52** Look Who's Talking: Characters, Point of View and Narrative Voice

**53** How to Write Prize-Winning Short Fiction

**53** Exploring the Prose Poem

**75** History of the King's Manor

**75** Introduction to Heritage Conservation

**76** How Corrupt Was the English Church on the Eve of the Reformation?

**76** Medieval York through the Eyes of William Snawsell

**77** York Mystery Plays 2018: Waggon in the City

**77** The Battle of Neville's Cross

**78** The Making of Witches in Early Modern Europe

**78** A Muddy History of Britain: Prehistory to the Industrial Revolution

**79** Now That The War is Over...Life in the Aftermath of the First World War

**79** Elizabeth I and the Cult of Gloriana

**80** The Bayeux Tapestry

**80** 1918: Haig, the 100 Days and the Forgotten Victory

**81** Medieval York Minster: A Sensory History

**81** Introduction to Heraldry

**82** The Medieval Village

**82** 'Straws in the Wind?': British Attitudes to Total War (1914-1918)

**83** The Dawn of Cultural Heritage Conservation

**83** The First North Americans: An Introduction to the Archaeology of North America

**84** Exploring Classical Mythology: Lands of Myths and Legends

**84** Maya of Yucatan: An Introduction

**85** The Tirell Murders: Who Killed William Rufus?

**121** Annie Swynnerton: Pioneering Woman Artist

**121** El Greco (1541-1614): Unity of Opposites

**122** What is Baroque?

**122** Michelangelo versus Bernini

**123** Art History in 100 Paintings (c.20,000 to 1900)

**123** Byzantium, Constantinople and Istanbul: The Three Identities of an Iconic City

**124** Altarpieces in Action

**138** Medieval to Modern: Pop Culture and the Past

**139** Literary Adaptations

**139** How To Read a Poem

**140** Dragons: From Medieval Tales to Modern Fantasy

**140** Reading Theory: An Introduction

**141** The Garden in Poetry

**141** Rediscovering Literature's Value

**142** Do I Dare to Eat a Peach? A Date with TS Eliot

**156** 'Embracing Everything': The Symphony

**157** Kind of Blue: The History of Jazz

**157** The Nordic Symphony

**158** Bang a Gong! An Introduction to Javanese Gamelan Music

**158** From the Pulpit to the Pub: the Eighteenth-Century Carol Singing Revival

**164** What is Beauty? Philosophical and Theological Perspectives

**165** What is Consciousness?

**165** 'And she laid him in a manger': The Christian Nativity Narratives

**172** The Psychology of Behaviour

**173** A Short History of Economic Thought and Society

## Evening Classes and Online Classes

**Monday**

**46** Medieval History for Creative Writers

**67** Becoming Human: The Long Journey of the Palaeolithic

**68** Church: The Medieval Superpower?

**68** Medieval Travel Writing

**133** Modernism and Myth

**133** Northern Irish Poetry

**163** Introduction to the Philosophy of Science

**171** Introduction to Human Rights

**Tuesday**

**46** Creative Writing Kickstart

**69** History of France (987-1453)

**70** Yorkshire and the Jacobites

**120** Interpreting 250 Years of British Painting

**134** Gothic Fiction

**134** Herman Melville

**135** The Postcolonial City: Identity, Representation and Spatial Production

**170** The Science of Time

**171** An Introduction to Numerical Cognition

**Wednesday**

**71** Insults, Wars and Resistance: How the West Acquired and Lost its Far Eastern Empires

**72** Suleiman the Magnificent: Sultan of the Ottoman Empire

**135** GM Hopkins

**136** History or Literature? Chronicles of the Anglo-Norman World

**136** Radical Romantics

**Thursday**

**50** Poetry Inspires: The New and the Old

**73** Disability in the Modern Age (1914-2018)

**74** 'Mind the Steppes!' Nomads and their Impact on Medieval Europe (c.300-c.1400)

**74** 'Wonderful Things': Ancient Egypt: Collected, Curated and Displayed

**120** The Splendour of the Northern Renaissance

**137** 'Love, Sex and Censorship: The Life and Work of DH Lawrence

**138** Transformations and Shape-Shifting in Medieval Romance

**164** The Philosophy of *Star Wars*

**172** How Do We See? An Introduction to Vision

**Online**

**45** Online Creative Writing: Building Great Fiction

**45** Online Creative Writing Workshop

**67** The History of London's Transport (1860-1962)

## Daytime Classes

**Monday**

- 54** Get Writing: Make a Poem

**Tuesday**

- 88** Medieval English Drama: Mystery Plays and Beyond

**Wednesday**

- 90** Berlin Wintergarten (1895) to Babelsberg, Potsdam (1940)
- 90** The Hundred Years' War
- 144** Liminal Landscapes: The Life and Novels of Winifred Holtby

**Thursday**

- 92** Saints and Sinners: Popes and Monks in Medieval Europe
- 92** The Dreyfus Affair

## Saturday Classes

- 54** How to Write Voice-Driven Fiction
- 57** Being a Writer
- 57** Character Building
- 58** We're Not In Kansas Anymore: World Building and Settings
- 58** Flash Fiction Workshop
- 59** Writing with the Ear: Part Two
- 59** A Writer's Workout: Part Three

## Saturday Classes

- 60** Action! Plot and Structure in Fiction
- 60** Creative Writing and the Visual Arts
- 61** Becoming a Poet: Finding Your Voice in Dialogue with Visual Art
- 85** Edward II, Thomas of Lancaster and the Battle of Boroughbridge
- 86** What happened to the Nuns? Sixteenth-Century England, Myth and Religious Women after the Dissolution of the Monasteries
- 94** The Conservation and Care of Historic Stained Glass
- 94** Aztecs of Mexico: An Introduction
- 95** The Knights Templar in Britain
- 95** Incas of Peru: An Introduction
- 96** When was the Protestant Reformation in Tudor England?
- 96** A Mediterranean Tour: Not Just a Load of Old Stones
- 97** Archbishop Scrope's Rebellion and the City of York
- 97** Coins in Archaeology
- 98** Using Maps for Local and Family History
- 98** Introduction to Historic Photographic Processes and Their Preservation
- 99** The Domesday Book
- 99** Polish Nationalism, Solidarity & the Fall of the Communist Bloc 1980-1991
- 100** Anglo-Saxon England: Part I (c.500-796)
- 100** A 'Dear Lady Friend' or an 'Interfering Do-Gooder'? The Real Story Behind the Female Missionary
- 101** Robin Hood and the Abbott of St Mary's
- 101** Preserving and Conserving Our Historic Houses and Collections
- 102** Pottery in Archaeology
- 102** The St William Window, York Minster
- 103** York: Conquest, Cathedral and Chocolate
- 103** The Tirell Murders: Who Killed the Princes in the Tower?
- 124** Spotlight on Georgia O'Keeffe
- 126** Modern Art in 100 Works (1900-2017)
- 126** Edward Burne-Jones: Painter of Pre-Raphaelite, Aesthetic and Symbolist Dream Worlds
- 127** The Paintings of Caravaggio
- 127** Chinoiserie and Orientalism in Sicily
- 128** State Regalia in the Collections of the Moscow Kremlin
- 128** The Silk Road and the Islamic Heritage in Central Asia
- 142** Latin Yesterday, Today and For Ever: A Brief History of Latin
- 147** Introducing Little Red Riding Hood
- 147** Don't Look Back in Anger: The 1950s on the Page and the Big Screen
- 148** From Ovid to Oz: A Brief Cultural History of Werewolves
- 148** Fairy Tales for Boys
- 149** Classical Literature: Meeting the Ancient Authors
- 160** Nationalism in Late Nineteenth Century Viennese Musical Life
- 160** Schubert's Settings of Mayrhofer
- 161** Music in the York Mystery Plays
- 166** Poetry as Theology
- 175** Psychotherapy: A Controversial and Constructive Critique
- 175** The Amazing Human Brain
- 178** Cinematic Romanticism; or, An Old Look at a New Art
- 178** A Brief Introduction to Japanese Cinema

## Evening Classes and Online Classes

**Monday**

- 87** Divorced, beheaded, died? Life, Power and Image for Tudor Women
- 87** 'Government for the People?' Co-operation and Confrontation in British Democracy (1918- 2010)
- 88** How Did Britain Become Roman?
- 143** Phillip Larkin

**Tuesday**

- 55** Writing for Children
- 89** Cultural Heritage: The Ethics and Politics of Preserving the Past
- 89** The Knights Hospitaller: From the Holy Land to Malta

- 143** The World Turned Upside Down: Poets and the Late Medieval Omnishambles
- 159** Exploring Javanese Gamelan Music
- 173** Trade, Aid and the Economics of Developing Countries

**Wednesday**

- 56** Poetry and Place
- 91** A Brief History of the Atlantic
- 91** Medieval Cathedrals in Northern England
- 125** Paris: The History of Art in the City of Light
- 144** Ezra Pound
- 145** Remembering the British Raj

- 166** Introduction to Marxism
- 174** Damage to the Visual Brain: Disorders of the Visual System

**Thursday**

- 56** Writing Poetry with the Poet-Critics
- 93** Capitalism, Colonialism, Consumption: Material Culture of the Early Modern World
- 93** The Creation of the County of Yorkshire
- 125** The Forgotten Pre-Raphaelites
- 145** Not Just the Booker Prize: Contemporary Fiction in 2018

- 146** Reading the Mother in Contemporary Women's Writing
- 146** Stop all the Clocks: The Marvels of Twentieth Century Poetry

- 159** The Tone Poem
- 174** Madness: An Introduction to Ideas About Insanity

 **Online**

- 45** Online Creative Writing Workshop
- 55** Online Fiction Writing Workshop
- 86** The Development and Impact of Britain's Railways (1825-1914)

## Daytime Classes

## Wednesday

- 106** York Medieval Stained Glass *in situ*  
**167** An Introduction to the New Testament

## Thursday

- 108** Medieval Christianity: East and West  
**108** The Spanish Civil War (1936-39)  
**130** Venetian Painting (1470-1530): Bellini, Giorgione, Titian  
**152** Shakespeare and the History Play

## Friday

- 110** Austerity to Affluence: British Political History (1945-70)

## Saturday Classes

- 63** Secrets of Writing Short Stories  
**63** Engaging the Audience  
**64** Edit and Polish Your Prose  
**64** Poetry, Performance, Collaboration  
**65** Writing for Wellbeing and Relaxation  
**65** An Introduction to Genre Fiction  
**66** Write Without Cliché  
**111** The Medieval Colour Palette  
**111** The Trials and Tribulations of Lady Anne Clifford  
**112** The Archaeology of Prehistoric Britain: Digging into our Ancient Past  
**112** The Great East Window, York Minster  
**113** The Stories Behind Coins: An Exploration of 2000 Years of Interesting, Confusing, and Controversial Coinage  
**113** History Myths: Did Alfred Burn the Cakes?  
**114** Before the Storm: England (1910-14)  
**114** A Day in Medieval Bruges  
**115** Paper and Parchment: Its History, Manufacture and Conservation  
**115** How the Vote was Won: Women's Rights and the 1918 Representation of the People Act  
**116** Why Was Aethelraed Unraed Nicknamed the 'Unready'?  
**116** All Saints' North Street's Stained Glass Windows  
**117** Your Mother Was a Hamster! Medieval Insults and How to Use Them  
**117** Apocalypse Now: The End of the World in Historical Context  
**118** Anglo-Saxon England: Part II (c.800-1066)  
**118** York's City Walls  
**119** Penda, Oswy and the Battle of Winwaed  
**119** Were Tudor People like Us? Some Thoughts on English Society (1485-1603)  
**131** Dangerous Art: Censorship and Iconoclasm Through the Ages  
**131** The Louvre Museum, or 'Why is the Mona Lisa so famous?'  
**132** The Art of the Mughals in the Indian Subcontinent  
**132** An Introduction to Sculpture in 100 Pieces  
**153** Mad Women in the Attic...and Elsewhere

- 154** Behind the Eyes of Big Brother: George Orwell and the English Sensibility  
**154** Criminological Crime Fiction  
**155** As If By Magic...  
**162** 'Something Old, Something, New': Approaching Contemporary Music  
**168** Christianity in a World Come of Age: The Life and Legacy of Dietrich Bonhoeffer  
**169** 'And the greatest of these is love': An Introduction to the Letters of St. Paul  
**169** Visual Art as Theology  
**170** A Kestrel for a Knave: The World of Birds of Prey  
**177** Talking Politicians

## Evening Classes and Online Classes

## Monday

- 104** Nuns: A Cultural History  
**104** Understanding the People of the Past  
**129** American Art: Forging a Nation in Images  
**149** From 'Loose, Baggy Monsters' to 'Make it New!': Literature at the Turn of the Twentieth Century  
**150** The Sonnet

## Tuesday

- 61** Literary Adventures in Creative Writing  
**105** A Century of Gender History (1918-2018)  
**105** Building the Empire: A Primer in Roman Architecture

- 106** Everyday Life in a Medieval University  
**129** Great Museums and Galleries of Europe  
**150** An Introduction to Japanese Literature  
**151** The Fiction of David Foster Wallace  
**161** Mastering the Mysteries of Manuscript to Melody: Medieval Music and its Notation  
**167** Aesthetics and Politics  
**176** An Introduction to Human Memory  
**107** Fabled Oceans, Imaginary Islands, Cities of Gold: The Role of Accident in European Exploration  
**107** The Borgias  
**130** Understanding the Photograph  
**151** English-Language Welsh Poetry  
**152** Shakespearean Drama: Texts, Contexts and Critical Approaches  
**176** Citizenship: Your Rights and Responsibilities in Twenty-First Century Britain

## Wednesday

- 62** Poetry Breaking Boundaries

## Thursday

- 62** Novel Ends: Completing the Novel  
**109** History and Heritage: Exploring Africa

- 109** Medieval Women  
**110** The Tudor North  
**153** From Poetics to Postmodernism: A Potted History of Literary Criticism  
**162** The Stories Behind the Music  
**168** Monks, Mystics and Martyrs of Yorkshire



## Online

- 45** Online Creative Writing: Building Great Fiction  
**55** Online Fiction Writing Workshop  
**67** The History of London's Transport (1860-1962)



## Online Creative Writing Workshop



A creative writing course for beginners and those looking to refresh their writing skills, this is the perfect way for aspiring creative writers to develop and refine their skills. Students work through a structured series of specially designed online writing exercises exploring different forms of prose and poetry, receiving regular tutor and peer feedback along the way. As this is truly flexible learning, there are no requirements to be available at any specific time during the week, making it the perfect course for busy people who have always wanted to try their hand at creative writing.

**Tutor:** Damian McDonald BSc MA

## Online Creative Writing: Building Great Fiction



This creative writing course will take students through the process of crafting successful fiction. Each week students will examine a different element of fiction writing through a series of exercises, discussion and tutor feedback. Many elements will be covered including inspiration and ideas, style, characters, plot and short stories. By the end, students will hopefully have completed a short story and/or started work on a longer piece of fiction. All learning will take place online in a flexible and informal format with no requirement to be available at a specific time.

**Tutor:** Andrew Parrott BA MA

<b>Term:</b>	✦ Autumn and ✧ Spring starts
<b>Day:</b>	Online flexible study
<b>Start Date:</b>	01 October 2018 / 21 January 2019
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£115.00

<b>Term:</b>	✦ Autumn and ✧ Summer starts
<b>Day:</b>	Online flexible study
<b>Start Date:</b>	01 October 2018 / 15 April 2019
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£115.00



## Medieval History for Creative Writers

Whether you are an aspiring historical fiction writer, historical fantasy writer, or just someone with an interest in the modern portrayal of the medieval, this is the course for you. We will examine medieval history, objects and literature to introduce the medieval worldview, life in medieval cities, conceptions of medieval magic, warfare and crafts in order to provide a grounding in the medieval world and help students create rich settings for their narratives.

**Tutor:** Brad Kirkland BA MA PhD AFHEA



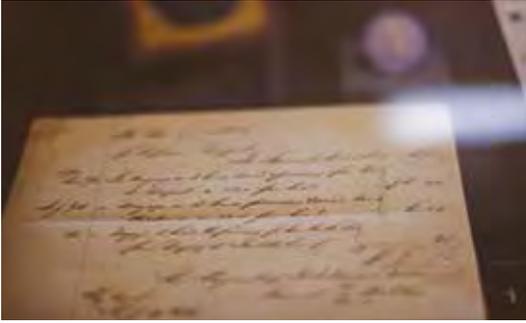
## Creative Writing Kickstart

Do you feel a bit jaded or blocked with your writing? Or are you brand new to it? This course will boost creativity and give students a variety of techniques to keep writing fresh and exciting. We'll cover key themes of character, setting, plot and form, with opportunities for students to develop their own writing habits and produce a portfolio of work over the term. Classes will be relaxed and supportive, and suitable whatever students' prior experience.

**Tutor:** Helen Kenwright MA MSc PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Monday
<b>Start Date:</b>	01 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00

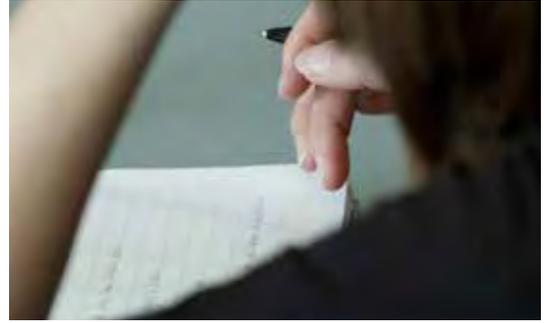
<b>Term:</b>	Autumn
<b>Day:</b>	Tuesday
<b>Start Date:</b>	02 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Becoming a Poet: Finding Your Voice in Dialogue with the Past

This workshop emphasises the importance of relating to (both learning from and adding to) the poetic tradition. Paying attention to both form and content, students will look at examples of work by several poets written in response to previous works. Then, in turn, students will attempt to write their own poems that respond to these works in ways that capture our unique personal and historical perspectives. The workshop will include time for writing, reflection and discussion.

**Tutor:** Daniel Gustafsson BA MA PhD



## Simple Steps to Short Stories

For beginners, this course will lead students through the process of creating a short story, from finding ideas to creating strong characters and how to keep the story moving from start to finish. By week six students will have completed at least one short story, received constructive feedback and compiled ideas to work on at home. There will also be the opportunity to practise storytelling techniques with a series of writing exercises and take away the tools and inspiration to turn ideas into finished stories.

**Tutor:** Sue Cooper MA

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	06 October 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Autumn
<b>Day:</b>	Thursday
<b>Start Date:</b>	11 October 2018
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	6
<b>Full fee:</b>	£47.00



## Poetry for Pleasure

Fancy relaxing into a world of words? Come and enjoy two hours of sheer indulgence each week, reading other poets and creating new works through a series of fun writing exercises. Students will learn through listening to each other and developing their own ideas. Suitable for beginners or those just wishing to re-discover their muse.

**Tutor:** Adrienne Silcock BA

## Dear Diary... Journals, Blogs and Memoir

Are you ready to tell your life story to the world? Or would you like to keep a more interesting diary, or share your opinions online? In this course, we will practise the skills of writing 'creative non-fiction', and explore the benefits of expressing our experiences and views through writing. Using examples from other writers, students will look at some of the challenges non-fiction presents, learn techniques, and form plans to make their own projects a success.

**Tutor:** Helen Kenwright MA MSc PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Wednesday
<b>Start Date:</b>	17 October 2018
<b>Time:</b>	10am-12pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	20 October 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## From Spark to Page: The Story Triangle

Ever thought of writing a novel? Ideas for stories can come from a variety of sources and a moment of imagination could spark an idea for the next blockbuster. But what's the next stage? How do you get your ideas down on paper? This day course, designed for beginners, will take students step-by-step through the story triangle of plot, setting and character to show how to turn the spark of an idea into a short story or novel.

**Tutor:** Rob O'Connor MA CTLLS

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	20 October 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

## Creating Convincing Characters in Fiction

What makes a convincing fictional character and how do you create them? In this one-day workshop, students will explore different ways of sourcing, creating and developing characters in their own work and will analyse the approaches of a range of contemporary writers. By experimenting with different approaches, students will gain a new understanding of the role of character in their own work and that of other writers. You may even be surprised by who you meet on the page! Clare's first novel, *All the Good Things*, was published by Viking, Penguin in 2017 and her short story collection, *How the Light Gets In*, in 2018 by Influx Press.

**Tutor:** Clare Fisher MA

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	27 October 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Writing with the Ear: Part One

This is the first of two workshops looking at how we can use sound to inspire fresh and exciting writing. Suitable for those wishing to give their muse a wakeup call, as well as for those just beginning to beat their creative drum, the day will consist of listening, writing exercises, taking a look at how other writers do it, as well as a chance to exchange our own ideas. We'll develop a friendly and supportive atmosphere which promises lots of fun. Part Two follows in the spring term.

**Tutor:** Adrienne Silcock BA

## Poetry Inspires: The New and the Old

What can poets, past and present, tell us about writing poetry? This course pairs twentieth century 'classic' poems with contemporary work to help discover what makes effective writing. Inspired by a diverse range of authors such as Marianne Moore, Ahren Warner, Louis MacNeice, Ted Hughes and Sophie Collins, we will consider different poetic approaches, produce our own writing on a range of subjects, and discuss one another's work in a relaxed environment. Suitable for poets at all levels.

**Tutor:** Phoebe Power BA

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	03 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Autumn
<b>Day:</b>	Thursday
<b>Start Date:</b>	08 November 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	6
<b>Full fee:</b>	£47.00



## Creating Fiction: The Role of Conflict and Desire

What driving forces are at the heart of compelling fiction? Whether you want to write short stories or novels, this day course explores the ways in which human emotion, conflict and desire work in storytelling. We'll take inspiration from York's history to write stories and create strong fictional characters. It's a day to enjoy letting your imagination fly while learning ways to enrich your writing.

**Tutor:** Sue Cooper MA

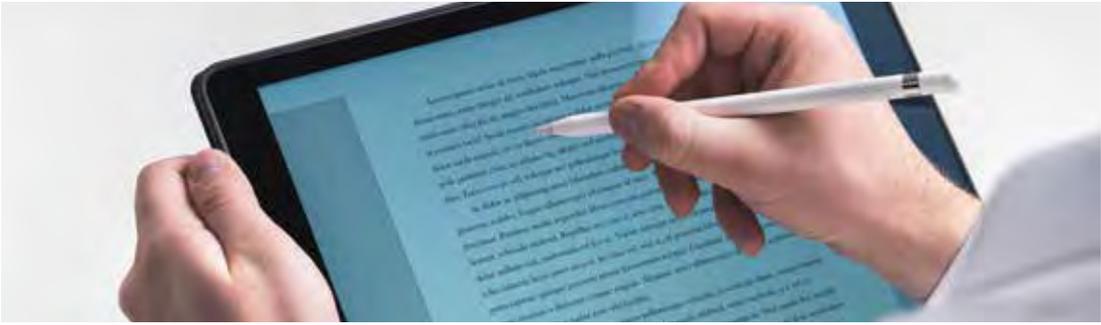
## Writing Creatively About Art

Write a poem about a painting, a story about a song, a script about a photograph or any other creative writing about art... this course aims to be a fun way to explore creative writing through the rhetorical device of ekphrasis. We'll look at visual art, listen to music, explore photography, and view moving images to fire our imagination and create pieces of interesting writing. Students will also have the opportunity to explore the process of submitting a piece of writing to a magazine for publication.

**Tutor:** To be confirmed

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	10 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	17 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Writing for Online Audiences

This course will give students the skills to confidently, sustainably and ethically write for online audiences. We will discuss the practicalities of blogging, covering issues such as ethical considerations, legal implications, and personal well-being, before moving on to analysing samples of best practice in a variety of online contexts. Students will complete a series of self-reflective exercises designed to help them understand their blogging approach and style, before developing, writing and sharing a sample blog post in the afternoon.

**Tutor:** Daisy Johnson BA MA MPhil

## Look Who's Talking: Characters, Point of View and Narrative Voice

A good short story or novel is driven by the characters, narrative voice and the point of view which acts as the reader's perspective on the world of the story. As a creative writer, how do you achieve the correct perspective for your narrative? This day course - ideal for beginners but for writers of any ability - will introduce students to characterisation, different kinds of narrative voice, and points of view to consider.

**Tutor:** Rob O'Connor MA CTLLS

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	17 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	24 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## How to Write Prize-Winning Short Fiction

Short fiction prizes abound, but how do you write an entry that will grab the judges? Find out in this one-day workshop with prize-winning novelist and short story writer, Clare Fisher. Students will explore the key elements of the short story craft by reading the work of other writers and will have the chance to develop their own stories. Clare's first novel, *All the Good Things*, was published by Viking, Penguin in 2017 and her short story collection, *How the Light Gets In*, in 2018 by Influx Press.

**Tutor:** Clare Fisher MA

## Exploring the Prose Poem

What does it mean to break a poem into lines, and why do authors of prose poems choose not to do this? What is the relationship of prose poetry to free verse, and the difference between a prose poem and a very short story? During the day we will briefly explore the history of the form, consider contemporary writers such as Luke Kennard, Claudia Rankine, Maggie Nelson and Matthew Sweeney, then have a go at writing some prose poems ourselves.

**Tutor:** Phoebe Power BA

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	01 December 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	08 December 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

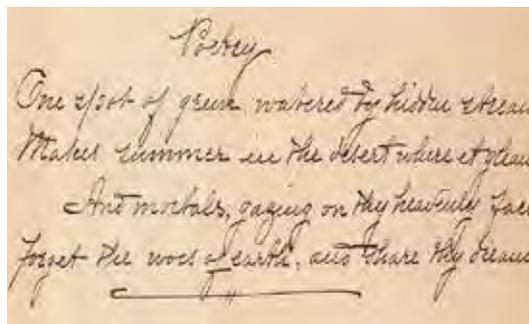


## How to Write Voice-Driven Fiction

Find out how to discover and develop your own distinctive voice as a fiction-writer in this full-day workshop with published novelist and short story writer, Clare Fisher. Through undertaking a range of creative exercises and reading relevant extracts of published work, students will learn how voice can be used as a source of character, plot and setting in your fiction, and how to harness it to grab the reader's attention. Clare's first novel, *All the Good Things*, was published by Viking, Penguin in 2017 and her short story collection *How the Light Gets In*, in 2018 by Influx Press.

**Tutor:** Clare Fisher MA

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	19 January 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Get Writing: Make a Poem

Want to write but not sure how to start? This course explores the reasons we write poetry and the places to find inspiration. With an emphasis on practical exercises designed to excite the imagination, we will discuss the work of some published poets, experiment with a variety of 'ways in' to poems and share our writing in a relaxed atmosphere. Suitable for those new to poetry, as well as students with more experience.

**Tutor:** Phoebe Power BA

<b>Term:</b>	Spring
<b>Day:</b>	Monday
<b>Start Date:</b>	21 January 2019
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



Transcendentian



## Online Fiction Writing Workshop



Designed for both new and experienced writers, this online fiction writing course will take students through the process of writing fiction, beginning with suggestions for how to find stories, how to shape them, and how to breathe life into the characters and settings. Each week offers topics for discussion, exercises, and the chance to share thoughts about writing. By the end, it is hoped that students will have completed a short story of 2,000 words, as well as having many more ideas for other stories, and possibly longer fiction.

**Tutor:** Lisa Selvidge BA MA

## Writing for Children

Want to write for children but not sure where to begin? This course will help students understand the world of children's books and the role your voice can - and should - play in that. We will discuss and analyse successful practice in a wide range of genres, learn how to understand the needs of different age groups, and complete creative exercises as a group, collaboratively and independently. We might even go on a Bear Hunt...

**Tutor:** Daisy Johnson BA MA MPhil

<b>Term:</b>	* Spring and * Summer starts
<b>Day:</b>	Online flexible study
<b>Start Date:</b>	21 January 2019/ 15 April 2019
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£115.00

<b>Term:</b>	Spring
<b>Day:</b>	Tuesday
<b>Start Date:</b>	22 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## Poetry and Place

From the notion of 'national bards', such as Burns or Shakespeare, to the concept of 'nature poetry', poems and poets have enjoyed intimate, though complex, relationships to place. Taking our cue from the range of poetic traditions that explore place - topographic poems, place-name poems, country house poems, city poems, travel poems - we will experiment with a variety of ways of writing place into poetry, reading each other's work in a relaxed and supportive environment. The course is suitable for those with a poetic disposition from all backgrounds and experiences.

**Tutor:** Stephen Grace BA MA

## Writing Poetry with the Poet-Critics

Thinking critically about the art of poetry, and the principle that good writing requires revision, are central ideas to creative writing in poetry. Figures such as Samuel Taylor Coleridge and TS Eliot shaped literary criticism, and our ways of understanding poems, while poet-critics such as Marianne Moore, Langston Hughes and WH Auden emphasised the importance of revision to composition. In this course, we will examine literary-critical history, poetic forms and styles, scrutinising poetic composition from first draft to final product.

**Tutor:** Francesca Bratton BA MSt PhD

<b>Term:</b>	Spring
<b>Day:</b>	Wednesday
<b>Start Date:</b>	23 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00

<b>Term:</b>	Spring
<b>Day:</b>	Thursday
<b>Start Date:</b>	24 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## Being a Writer

You want to write but something's stopping you. How do you get started and keep going? How do you get ideas and develop them? How do you keep 'the faith' in yourself and your story? Whether you want a kick-start, a boost to your inner-drive or general practical tips on 'how to be a writer', this day course is a chance to hear from others who write, get some inspiration, and learn and practise key fiction-writing techniques.

**Tutor:** Sue Cooper MA

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	02 February 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

## Character Building

Interesting people make for interesting stories. Spend a day creating, improving and developing characters for your writing project. We'll look at some of the most famous characters in fiction, and uncover the writing techniques that make them so captivating. We'll discover our own characters and take them on a journey to see how we can show them changing and growing. A creative, practical session for writers with any level of experience.

**Tutor:** Helen Kenwright MA MSc PhD

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	09 February 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## We're Not in Kansas Anymore: World Building and Settings

What is 'world building' when it comes to writing fiction? How do you write descriptions of locations that are both engaging and realistic? How can setting be utilised to engage the reader? This one-day workshop will provide you with the tools you need to create realistic settings which your characters can inhabit as well as showing you how you can develop your own imaginative worlds. Suitable for writers of any ability.

**Tutor:** Rob O'Connor MA CTLLS

## Flash Fiction Workshop

What is flash (or very short) fiction and how do you write it? Find out in this interactive one-day workshop. Through critical reading, discussion and creative experimentation, students will become familiar with this burgeoning and playful literary form. You will try out different ways of creating flash fiction and by the end of the day will have completed several pieces of your own. Clare's first novel, *All the Good Things*, was published by Viking, Penguin in 2017 and her short story collection, *How the Light Gets In*, in 2018 by Influx Press.

**Tutor:** Clare Fisher MA

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	16 February 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	23 February 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Writing with the Ear: Part Two

A workshop which will use sound and music to inspire fresh and exciting writing. Suitable for those who enjoyed the first workshop day, and also for those who are looking to shake up their muse and set it dancing! Listen to different creative voices, talk (or sing) if you want to, and translate some of those ideas to the page. A friendly atmosphere which promises to be lots of fun. Students do not need to have attended Part One to join this course.

**Tutor:** Adrienne Silcock BA

## A Writer's Workout: Part Three

Enjoy advanced exercises in creative writing. This will be a day of intensive writing and feedback designed to challenge and develop your fiction-writing skills. Aimed at those who are already writing but need fresh inspiration, this day will discuss such techniques as changing points of view, using motifs, and finding a theme. Students will look at published examples and use the day to test out new ways of writing. Students do not need to have attended any previous Writer's Workout courses.

**Tutor:** Sue Cooper MA

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	02 March 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	09 March 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Action! Plot and Structure in Fiction

Do you know the start and ending of your story but struggle with how to connect the two? This day course - ideal for beginners but suitable for anyone - will explore different types of traditional plot models and, by using creative exercises, take you step-by-step through the creation of a plot structure for a short story or novel. We will also explore creative techniques for making the structure of your story engaging for the reader.

**Tutor:** Rob O'Connor MA CTLLS

## Creative Writing and the Visual Arts

Writers continue to be inspired by painters, sculptors, photographers and video artists. This hands-on day course will engage with contemporary authors who have written in response to artworks, collaborated with artists or work across visual and literary forms, such as Derek Walcott, Pascale Petit and Heather Phillipson. The workshops will include writing in response to visual material and experiments with text art. Suitable for poets and prose writers of any level; visual artists are also very welcome.

**Tutor:** Phoebe Power BA

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	16 March 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	23 March 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Becoming a Poet: Finding Your Voice in Dialogue with Visual Art

Much great poetry is inspired by other forms of art. In this workshop, students will look at poetic responses to visual artworks, reflecting on the unique possibilities of poetry to provide new perspectives on the world. With some select artworks in mind, we will write our own poems, voicing our personal responses and trying to capture both what the paintings contain and what they do not contain. The workshop will include time for writing, reflection and discussion.

**Tutor:** Daniel Gustafsson BA MA PhD

## Literary Adventures in Creative Writing

No writer writes in a vacuum - we are all influenced by what we read. In this course, we will look at examples of creative writing from a variety of sources, including classics, contemporary literature and transmedia works, and find inspiration, skills and techniques we can use to improve our own writing. No previous experience of literary analysis is required; over the ten weeks of the course students will build their own portfolios of work in a range of genres and forms.

**Tutor:** Helen Kenwright MA MSc PhD

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	30 March 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Summer
<b>Day:</b>	Tuesday
<b>Start Date:</b>	16 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Poetry Breaking Boundaries

What can we learn from poets around the world? Magazines such as *Modern Poetry in Translation*, the newest *Penguin Modern Poets* series, and the internet have allowed access to a greater diversity in poetry than ever before. This course explores poems translated from other languages and the rich scene in North America. Inspired by our discoveries, we will produce our own new poems and discuss each other's work in a relaxed environment. Suitable for poets at all levels.

**Tutor:** Phoebe Power BA

<b>Term:</b>	Summer
<b>Day:</b>	Wednesday
<b>Start Date:</b>	17 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



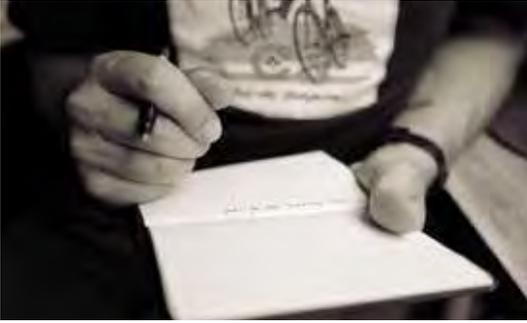
Petar Milosevic

## Novel Ends: Completing the Novel

This course is aimed at students who have already started a novel and are seeking to move from the initial or draft stages to completion and submission. We will focus on the editing process, looking at common issues of extended narratives and strategies for pacing and reader engagement. In addition, we will also study the process of approaching publishers and literary agents with your ideal pitch.

**Tutor:** Andrew Parrott BA MA

<b>Term:</b>	Summer
<b>Day:</b>	Thursday
<b>Start Date:</b>	18 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Secrets of Writing Short Stories

This day course provides practical strategies for writing short stories. You'll think about how stories are put together and experiment with writing to find what works for you. It's a day to push your imagination and come away with new-found techniques for shaping ideas, developing plot and gripping your readers.

**Tutor:** Sue Cooper MA

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	27 April 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Engaging the Audience

Aimed at beginners, this course will explore how to hook your readers and make your fiction impossible to put down! We will examine how tension and excitement can be built into your writing through a range of techniques such as plot twists and character development. We will also explore how style of writing and your use of language can be utilised to engage the reader through pacing, use of figurative language and control of revelation.

**Tutor:** Rob O'Connor MA CTLLS

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	04 May 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Edit and Polish Your Prose

Once you've finished writing a short story or novel, how can you raise it to the next level? Learn how to edit, when to re-write and how to avoid the pitfalls most commonly encountered by literary agents in newly-submitted manuscripts. This day will help you switch from 'writer' to objective 'reader' so that you can polish your writing. We'll undertake practical exercises and discuss what changes you might choose to make and how they might affect the reader.

**Tutor:** Sue Cooper MA

## Poetry, Performance, Collaboration

This experimental workshop invites you to take poetry off the page and into the voice and the body. Through an investigation into rhythm, humming, alliteration, music and breath, we will explore the expressive potential of sound, while experiments with movement, gestures and images consider ways to make poetry come alive on stage. Structured indoor and outdoor activities will enable students to develop a mini-performance piece at the end of the day, working individually or in groups.

**Tutor:** Phoebe Power BA

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	11 May 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	18 May 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Writing for Wellbeing and Relaxation

Creative writing can be a great way to relax and deal with stress. This one-day course will explore how you can use writing to help you unwind, express yourself, and mindfully explore the world of the here-and-now. Through a blend of exercises, examples and reflection we will offer you a variety of approaches so you can take forward what works best for you. Suitable for writers of all kinds and with varying levels of experience.

**Tutor:** Helen Kenwright MA MSc PhD

## An Introduction to Genre Fiction

In this day course, we will examine genre fiction from the point of view of the creative writer. By briefly exploring genre theory and with the aid of creative exercises, we will begin to explore techniques and structural elements that you will need to consider if you wish to write a genre story. Science fiction, fantasy, horror, crime and romance will be the principal genres featured throughout the day.

**Tutor:** Rob O'Connor MA CTLLS

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	25 May 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	08 June 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

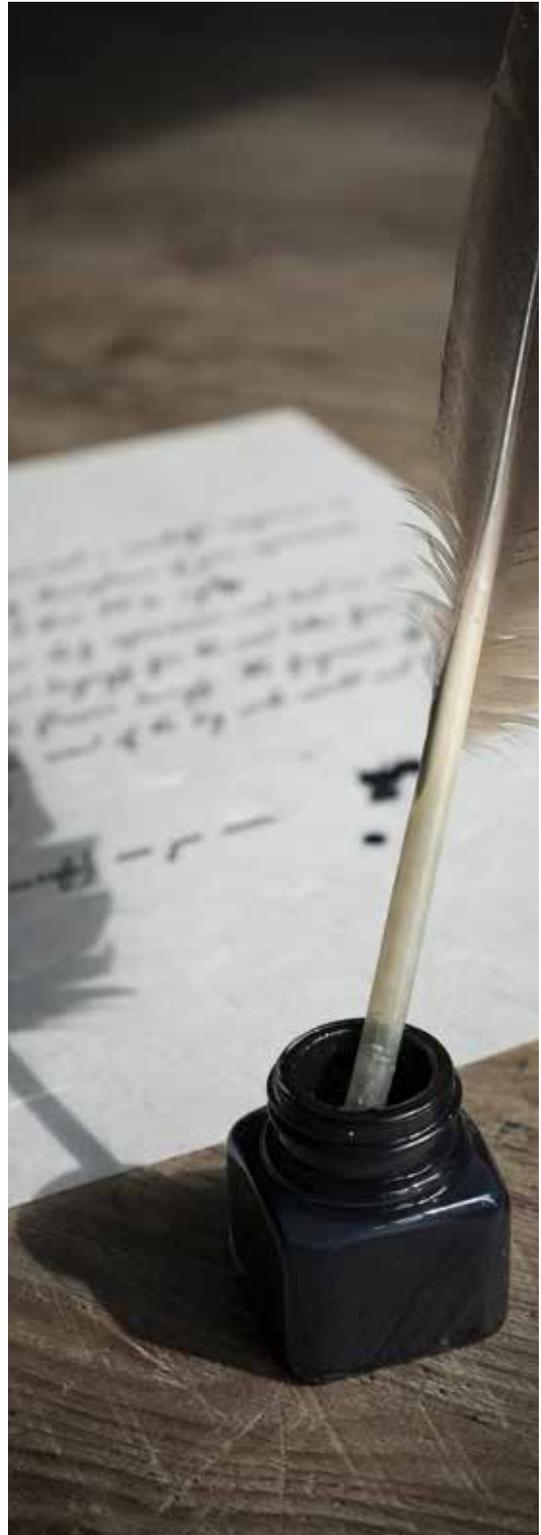


## Write Without Cliché

Practise the art of being original at this one day course on how to banish clichés from your fiction writing. From the narrow (clichés in words and sentences) to the broad (clichés in character and ideas), this day will encourage you to question your thinking and reach for the new. With writing exercises, discussion and group feedback, this course could re-invigorate your writing.

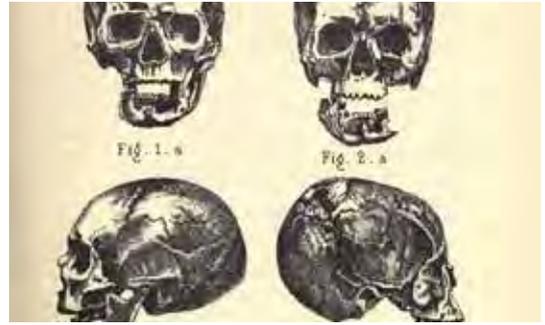
**Tutor:** Sue Cooper MA

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	22 June 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00





Chris Sampson



## The History of London's Transport (1860-1962)



Drawing on recent research, this online course looks at the history of London's transport networks between the 1860s and 1960s, including rail, underground, bus, tram and boat. It discusses their development, how they shaped the city's urban development and topography, change in how people travelled, and how transport influenced Londoners' lives. The course does not seek to cover every subject in its entirety, but is a gateway to further learning and discovery.

**Tutor:** David Turner PhD

## Becoming Human: The Long Journey of the Palaeolithic

The nearly two million years that span the arrival of hominins in Europe to the beginning of the agricultural and urban revolutions in the Middle East saw some of the most dramatic changes ever experienced by our continent, including two glaciations and several human species taking over the land. During this course we will trace the history of this long era through its material remains and see how those long years have shaped who Europeans are today.

**Tutor:** Simone Chisena BA MSc



<b>Term:</b>	🍁 Autumn and 🌞 Summer starts
<b>Day:</b>	Online flexible study
<b>Start Date:</b>	01 October 2018 / 15 April 2019
<b>No. of weeks:</b>	6
<b>Full fee:</b>	£69.00

<b>Term:</b>	Autumn
<b>Day:</b>	Monday
<b>Start Date:</b>	01 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Church: The Medieval Superpower?

How did the Christian Church develop from a persecuted sect to one of the most powerful, all-encompassing institutions in the world? This course will address over 1,000 years of European history in an accessible and exciting way, looking at key figures, moments and turning points in development of a 'medieval superpower', and addressing how this medieval influence still influences religion and politics in the modern day.

**Tutor:** Elizabeth Goodwin PhD FHEA



## Medieval Travel Writing

Far from believing the earth was flat, people in the Middle Ages comprehended a wide world. This course takes a tour of some of the lively and surprising accounts of travel in the Middle Ages, from the accounts of fictional travellers like John Mandeville to the lucrative pilgrim routes that anticipated modern tourism. How far could people travel, and what did they travel for? And is it possible that descriptions of exotic locations are actually aiming much closer to home?

**Tutor:** Vicki Blud PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Monday
<b>Start Date:</b>	01 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00

<b>Term:</b>	Autumn
<b>Day:</b>	Monday
<b>Start Date:</b>	01 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	6
<b>Full fee:</b>	£47.00



## Tracing the History of York through its Buildings

Throughout modern York, the past becomes present in its buildings. From Roman Eboracum, through Anglian Eoforwic and Viking Jorvik, until Medieval, Georgian, and Victorian York, every period has left a visible layer. This course will trace the history of York from its Roman origin to the twentieth century, by analysing emblematic buildings and sites from each era. The course will be divided into lectures on campus and discussion seminars in the city centre, in which the buildings will be studied *in situ*.

**Tutor:** Cristina Figueredo BA MA PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Tuesday
<b>Start Date:</b>	02 October 2018
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## History of France (987-1453)

From the collapse of the Carolingian Empire to the triumph over the English at the end of the Hundred Years' War, France would mutate from a small kingdom comprising Paris and its environs to a powerful and confident country which had annexed all the lands of modern France, except for Calais. This course will study this development, exploring the ways in which the Franks became the French. It will focus on the social, cultural, political and economic changes that made this transformation possible.

**Tutor:** Cristina Figueredo BA MA PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Tuesday
<b>Start Date:</b>	02 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Yorkshire and the Jacobites

In 1688 parliament ousted their anointed king, the catholic James II, and invited his son-in-law, the protestant William III, to take the throne in the so-called Glorious Revolution. James II's son and grandson both launched armed rebellions against the Hanoverian kings of England to regain the English throne. This course examines the reasons why James II was ousted from his throne, and the impact of the Jacobite rebellions of 1715 and 1745 on York and Yorkshire.

**Tutor:** Gillian Waters BA MA PGDip PGCE



## Der DDR (Deutsche Demokratische Republik): Life and Culture

Embracing the period 1949-1990, East Germany became a Communist satellite of the Soviet Union and a key nation throughout the 'Cold War'. Consideration shall be given to the rebuilding of Berlin, its monuments old and new, including unusual expressions in art and architecture, together with an overview of other cities such as Leipzig and Dresden, and their industries and attractions. Attention will also focus upon cultural development, consumerism, family life, education, leisure, religion, and reaction demonstrated in both the 'Uprising of 1953' and in the risks of non-conformity.

**Tutor:** Clifton Stockdale BA LCP MEd PhD AcDip

<b>Term:</b>	Autumn
<b>Day:</b>	Tuesday
<b>Start Date:</b>	02 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00

<b>Term:</b>	Autumn
<b>Day:</b>	Wednesday
<b>Start Date:</b>	03 October 2018
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## History of Spain (c.700-1492)

In 711, Visigothic Spain was conquered by Muslim Moors, who established a successful and powerful Caliphate lasting until the end of the fifteenth century. For seven centuries the Christian Spanish fought against, allied with, taught to, and learned from, the Muslim population of Al-Andalus. This course will explore the history of Spain, focusing on the close cultural relationship between Christian and Muslim, forged throughout the centuries, until the final collapse of Al-Andalus and the establishment of the Spanish Inquisition.

**Tutor:** Cristina Figueredo BA MA PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Wednesday
<b>Start Date:</b>	03 October 2018
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Insults, Wars and Resistance: How the West Acquired and Lost its Far Eastern Empires

This course will look at how the West first gained territorial possessions in the Far East, and the means by which these territories eventually won independence. We will study the activities and pretexts that enabled Holland, Spain, Portugal, Britain, France, Russia, Germany, Japan and even America to seize Far Eastern possessions, and the variety of factors which sooner or later removed the imperial powers: nationalism, communism, world wars or invasion by rival Western powers.

**Tutor:** Martin Fecitt BA MA PGCE

<b>Term:</b>	Autumn
<b>Day:</b>	Wednesday
<b>Start Date:</b>	03 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Suleiman the Magnificent: Sultan of the Ottoman Empire

The longest reigning sultan of the Ottoman Empire, Suleiman, extended his dominions from the Balkans to the Persian Gulf, from the Red Sea to Algiers. Under him, the empire reached its highest political, cultural and economic point. A highly cultured and well-educated man, he was a keen supporter of the arts and architecture. This course will explore the life and times of Suleiman against the backdrop of the Ottoman Empire in the early modern world.

**Tutor:** Cristina Figueredo BA MA PhD



## Brocades and Cloths of Gold: Medieval Textiles and Fashion

When Western Europeans first saw the opulence of silk and brocades in the East, they faced a dilemma. On the one hand, these sumptuous textiles were admired and desired but, on the other hand, they were deemed to be frivolous, extravagant, and superfluous. This course will explore how sumptuous fabrics influenced Western European fashion between the eleventh and the sixteenth centuries. It will also study the laws that aimed to limit the access to, and the display of, opulent cloths.

**Tutor:** Cristina Figueredo BA MA PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Wednesday
<b>Start Date:</b>	03 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00

<b>Term:</b>	Autumn
<b>Day:</b>	Thursday
<b>Start Date:</b>	04 October 2018
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## The Long Weekend: Britain Between the Wars (1918-39)

The interval between the world wars spanned less than twenty-one years. Nevertheless, it represented an era of rapid and dramatic changes in Britain, which included much-needed social reform, realignment of the political parties, economic depression, mass unemployment, the onset of imperial decline, and the growth of international tension. Described by contemporaries as 'The Long Weekend', the brevity of the inter-war period cannot conceal its enduring importance, which this course will analyse and assess.

**Tutor:** David Beeston BEd CertEd DMS PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Thursday
<b>Start Date:</b>	04 October 2018
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Disability in the Modern Age (1914-2018)

The First World War marked a turning point in the history of disability. Modern warfare wreaked havoc on the bodies of millions of soldiers, which forced states to confront the issue of disability like never before. But what of those with impairments not caused by 'honourable' wounding in battle? This course explores perceptions and experiences of disability in the modern period, from the war wounded to those with congenital disabilities and mental illness. In doing so, it will contextualise current attitudes towards disability, particularly in an age of austerity.

**Tutor:** Stephanie Wright BA MA

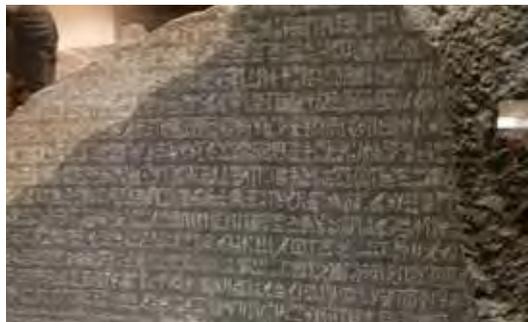
<b>Term:</b>	Autumn
<b>Day:</b>	Thursday
<b>Start Date:</b>	04 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## 'Mind the Steppes!' Nomads and their Impact on Medieval Europe (c.300-c.1400)

Everyone has heard of Attila the Hun and Genghis Khan, but how much do we really know about them and the societies from which they came? Why did nomadic tribes move westwards along the 'steppe corridor' in the medieval period? Using contemporary accounts and archaeological and artistic records, this course will examine the relationship of nomadic tribes with the settled peoples of Medieval Europe and investigate the fascinating world of the Huns, the Magyars, the Petchenegs and the Mongols.

**Tutor:** Rosemary Morris MA DPhil FRHistSoc



## 'Wonderful Things': Ancient Egypt - Collected, Curated and Displayed

This course will explore how objects in key Egyptology collections have been discovered, acquired, and displayed over time - from romantic stories of adventure in the time of antiquarian collectors, to a discussion of modern controversies and debates. We will explore the history of exhibitions and collections at the British Museum, and look at the work of key figures such as Belzoni, Carter and Petrie, highlighting the stories of some famous objects, as well as some lesser-known gems.

**Tutors:** Barry Crump BA MSc MRes and Sara Crump BSc MSc

<b>Term:</b>	Autumn
<b>Day:</b>	Thursday
<b>Start Date:</b>	04 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00

<b>Term:</b>	Autumn
<b>Day:</b>	Thursday
<b>Start Date:</b>	04 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	5
<b>Full fee:</b>	£39.00



## History of the King's Manor

The history of King's Manor reflects the history of the city of York. Once a proud monastic Abbots' lodgings, the King's Manor housed the officers of the crown and became the centre of monarchical power and control in the North under the Tudors and Stuarts. In the eighteenth century, high society whiled away the winter months at the King's Manor gambling and dancing, whilst in the nineteenth century the buildings housed a school. This course, based at the King's Manor, will trace the history of the building and the people who lived and worked there.

**Tutor:** Gillian Waters BA MA PGDip PGCE

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	06 October 2018
<b>Time:</b>	10am-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Introduction to Heritage Conservation

This course is a short introduction to the field of heritage conservation. With the help of cases studies from around the world, it will consider the ethics, philosophy, history and theory of conservation in a range of different contexts. It will study what motivates societies and individuals to conserve cultural heritage, while analysing the threats to cultural heritage and how conservation professionals work to overcome them.

**Tutor:** Tracy Wilcockson BA MA

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	06 October 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## 'The Whore of Babylon': How Corrupt Was the English Church on the Eve of the Reformation?

Was the sixteenth-century English Church corrupt and deeply unpopular: too many parish clergy absentee and worldly, monks and nuns lascivious and ignorant, bishops more concerned with profit than with prayer? If so, the rapid success of Henry VIII's Reformation seems inevitable. However this orthodoxy has now been challenged by an alternative vision of a vibrant, well-led and popular Church at the focus of the local community. This day course will examine the debate and attempt a conclusion.

**Tutor:** Joseph Oakley MA PGCE



## Medieval York through the Eyes of William Snawsell

William Snawsell was a key figure in fifteenth-century York, as a silversmith, alderman, City Chamberlain, Sheriff, Lord Mayor, and tenant of Barley Hall. Living through the reigns of four kings, William was at the crisis meetings following the death of Richard III, and was amongst the first to declare loyalty to Henry VII. By studying historical documents, genealogies, archaeology and buildings we can gain a fascinating personal perspective into medieval York. It is anticipated that this course will be held at the King's Manor.

**Tutor:** Barry Crump BA MSc MRes

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	06 October 2018
<b>Time:</b>	1-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	20 October 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## York Mystery Plays 2018: Waggons in the City

The York Mystery Plays display an intriguing balance between the religious and the secular. Records indicate the medieval plays were performed on pageant wagons wheeled through the city streets, and the city guilds were highly involved in their production and performance. Faithful to tradition, in September 2018, York will again receive the itinerant Plays performed on Waggons. This course will offer an introduction to the history of the York Plays from their medieval origins to their most recent performance in the City.

**Tutor:** Cristina Figueredo BA MA PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	20 October 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## The Battle of Neville's Cross

In 1346 whilst Edward III was in France fighting the Battle of Crecy, the north was invaded by a large Scottish army and the men of the north defended their homeland. This course will explore the reasons why King David of Scotland crossed the border in the autumn of that year and the consequences of his defeat and capture at the Battle of Neville's Cross. It is anticipated that this course will be held at the King's Manor.

**Tutor:** Gillian Waters BA MA PGDip PGCE

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	27 October 2018
<b>Time:</b>	10am-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## The Making of Witches: Religion, Sexuality and Community in Early Modern Europe

What characteristics did witches have? How were their 'crimes' investigated, tried and punished? In what religious and political contexts were the witchcraft trials of early modern Europe taking place? In this course, we'll be exploring the cultural depictions and understandings of witches in sixteenth- and seventeenth-century Europe. Examining primary visual sources and contemporary accounts, we will look at the ways in which religious upheaval, sexuality and community dynamics intertwined to create and build upon enduring stereotypes and social fears.

**Tutor:** Elizabeth Goodwin PhD FHEA

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	27 October 2018
<b>Time:</b>	1-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## A Muddy History of Britain: Prehistory to the Industrial Revolution

The history of our islands is all around us. Get to grips with recognising the archaeology of the ages - the great sites and the subtler hidden hints - that we walk through as we live our modern lives. This richly illustrated course will explore the what, where, when, who and why of the different eras of our rich history but it will also change how you see the landscape around you. How do archaeological sites show how life changed in our various prehistoric eras or what difference the Romans, Anglo-Saxons and Vikings made? And what clues reveal how the medieval world and the industrial revolution changed our land?

**Tutor:** Gillian Hovell BA  
(The Muddy Archaeologist)

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	03 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Now That The War is Over... Life in the Aftermath of the First World War

A hundred years ago, the First World War was finally coming to an end and thousands of women who had worked in the country's factories, mills and transport systems were forced to give up their jobs to the men returning from war. Many won the vote but what other opportunities were open to them? This course, which requires no previous knowledge, will take a lively look at the lives of the women who faced these dilemmas a century ago.

**Tutor:** Anne Mallery BA MA PGDip

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	03 November 2018
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## Elizabeth I and the Cult of Gloriana

In 1558 a young woman was crowned Queen and, despite the attempts of her courtiers, ruled England alone and unmarried for 45 years. How did Elizabeth rule and control her male courtiers and rebellious subjects? How did she play off her suitors against each other and why did she never marry? What was the Cult of Gloriana and what part did it play in her reign? This course will examine Elizabeth's career, from bastard princess to Virgin Queen, using portraits and contemporary accounts. It is anticipated that this course will be held at the King's Manor.

**Tutor:** Gillian Waters BA MA PGDip PGCE

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	10 November 2018
<b>Time:</b>	10am-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## The Bayeux Tapestry

The Bayeux Tapestry celebrates the conquest of England by William, Duke of Normandy. Viking-like ships, Norman cavalry and Anglo-Saxon foot-soldiers illustrate the exploits of the Conqueror and King Harold in their fight for the throne of England. Anticipating the arrival in Britain of the tapestry after 952 years, this one-day course will study it in depth. Against the political and cultural backdrop of 1066 England, every scene in the tapestry will be 'read' and analysed.

**Tutor:** Cristina Figueredo BA MA PhD



## 1918: Haig, the 100 Days, and the Forgotten Victory

After four years of bloody stalemate and a German breakthrough in March 1918, the Allies decisively defeated Germany in a series of offensives from 8th August to 11th November. This course will examine the various explanations for such a sudden and dramatic end to a long war. Why did Austro-German morale collapse? How significant was US entry into the war and the arrival of American troops? How critical was the role played by the British Army and its Commander-in-Chief, Field Marshal Haig?

**Tutor:** Joseph Oakley MA PGCE

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	10 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	17 November 2018
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00

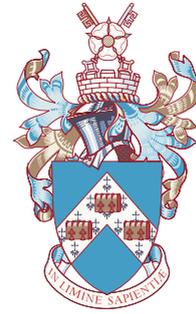


## Medieval York Minster: A Sensory History

This course explores a very different picture of York Minster as it appears today. It focuses on the sensory experience of medieval devotion in the cathedral, examining how we can best understand the Minster not as only a work of architecture but also as a place for ritual, pilgrimage and sometimes, unrest, full of sounds, smells and sites. Learn some of the lively and often unexpected stories of the Minster! It is anticipated that this course will be held at the King's Manor.

**Tutor:** Elisa Foster BA MA MAT PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	17 November 2018
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## Introduction to Heraldry

Coats of arms are 900-year-old devices first borne by medieval knights on their shields, banners and seals. Many towns and guilds still make use of arms today, as a sign of sovereignty or corporate identity. This course will provide an introduction to heraldry (the study of coats of arms), focusing on when and how arms originated, how they functioned as symbols, and practising the technical language used by heralds to describe coats of arms.

**Tutor:** Cristina Figueredo BA MA PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	24 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## The Medieval Village

What was life like in a medieval village? This course will explore the homes, settlements, farming and field systems, together with the institutions that shaped village life, including the parish church and the manor. Using historical documents as well as evidence from buildings, landscapes and archaeology, we will look at why villages grew and declined, and what caused some medieval villages to become deserted. Most importantly, we will examine the different groups of people who lived within the medieval village. It is anticipated that this course will be held at the King's Manor.

**Tutor:** John Lee BA MA PhD



## 'Straws in the Wind?' British Attitudes to Total War (1914-1918)

'The War to End War' is a well-worn cliché, robbed of its original impact by later horrors. We will examine how the British responded to the first modern war. Why did so many young men volunteer for military service? How were civilians affected by the absence, injury and loss of loved ones as well as the privations of a war economy? And to what degree did the war permanently alter popular attitudes to life and the social order?

**Tutor:** Joseph Oakley MA PGCE

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	24 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	01 December 2018
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## The Dawn of Cultural Heritage Conservation

This course will explore the conservation reaction to the Victorian restorations of England's cathedrals and churches. It will look at the leading protagonists championing conservation, from William Morris and the Society for the Protection of Ancient Building, to Octavia Hill and the founding of the National Trust. It will explore the beginnings of heritage legislation in the UK, whilst discussing how the social and political backdrop both supported and fought the conservation ideals of a radical few.

**Tutor:** Tracy Wilcockson BA MA

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	01 December 2018
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## The First North Americans: An Introduction to the Archaeology of North America

In this course we will look at highlights of North American archaeology: first settlement, maize-growing and the emergence of complex societies before European contact. We will explore early colonisation by Eurasian hunter-gatherers, the geography of North America, colonisation of the continent, Palaeo-Indian hunter-gatherer societies, the Archaic early mound builders, the Woodland-Adena-Hopewell and Mississippian cultures, and the pueblos of the American Southwest. We will also briefly consider some of these developments in the context of New World archaeology as a whole.

**Tutor:** Heather Brothwell MA MA LLB

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	01 December 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Exploring Classical Mythology: Lands of Myths and Legends

The colourful stories from classical mythology are still told today in so many media. But mythology has always been so much more than just stories. This course will take a lively look at mythology's vital and varying role in the ancient Greek and Roman worlds. What is mythology; how do we define it? And what was it *for*? Learn to identify that gallery of rogues, the Greek and Roman gods, and discover their often-surprising legacy in our modern world.

**Tutor:** Gillian Hovell BA  
(The Muddy Archaeologist)



## Maya of Yucatan: An Introduction

In 1502, Columbus met Maya traders for the first time. Their civilisation rose and flourished on the vast jungle lowlands of the Yucatan peninsula, Guatemala and Honduras. Distinctive art, use of corbelled vault, advanced mathematics including the use of zero, a complex calendar and the New World's most sophisticated writing system were trademarks. Why did this civilization collapse in AD900? We will glimpse the lives of these fascinating people and examine the evidence through pictorial and written accounts, archaeology and illustrations.

**Tutor:** Heather Brothwell MA MA LLB

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	08 December 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	08 December 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## The Tirell Murders: Who Killed William Rufus?

In 1100 William Rufus, son of William the Conqueror, was 'shot by an arrow by one of his own men' whilst hunting in the New Forest. Was this an accidental death or a murder? This course will explore the circumstances of the death of William Rufus and examine the means, motive and opportunity of the key suspects. It is anticipated that this course will be held at the King's Manor.

**Tutor:** Gillian Waters BA MA PGDip PGCE

## Edward II, Thomas of Lancaster and the Battle of Boroughbridge

Historical archaeology is an exciting discipline in which the early modern world is explored both textually and materially. This course will introduce its diverse themes and topics, including country houses and gardens, colonial landscapes, and the ideology of improvement. It will also equip students with the analytical skills to pursue their own research.

**Tutor:** Gillian Waters BA MA PGDip PGCE

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	08 December 2018
<b>Time:</b>	10am-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	19 January 2019
<b>Time:</b>	10am-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



### What happened to the Nuns? Sixteenth-Century England, Myth and Religious Women after the Dissolution of the Monasteries

When Henry VIII's government closed hundreds of monasteries in 1539, an estimated 2,000 nuns became homeless and without vocation. Unable to join new parishes as vicars and often without the ability or inclination to go back to their families, ex-nuns were faced with difficult futures... and yet, many survived in fascinating and enduring communities, despite poverty, persecution and exile. This course will explore the little-told stories of these courageous women, fighting for their places in the world.

**Tutor:** Elizabeth Goodwin PhD FHEA



### The Development and Impact of Britain's Railways (1825-1914)



This online course will explore how the railways contributed to the transformation of Britain in the nineteenth and early-twentieth centuries. It will discuss how and why railways were constructed and the extent of government's role in this process. The many changes the arrival of the railways brought to the nation will be discussed, including the boost they gave to trade and industry, how they transformed the leisure pursuits of the masses and their contribution to the growth of cities.

**Tutor:** David Turner PhD

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	19 January 2019
<b>Time:</b>	1-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00

<b>Term:</b>	Spring
<b>Day:</b>	Online flexible study
<b>Start Date:</b>	21 January 2019
<b>No. of weeks:</b>	6
<b>Full fee:</b>	£69.00



## Divorced, beheaded, died? Life, Power and Image for Tudor Women

The life and times of Tudor women have enthralled, shocked and captivated the public since the sixteenth century. Yet beyond famous images and stereotypes, what do primary sources tell us? How did they construct their own images? In what ways did they gain, wield and lose power? And can we go beyond queens to discover experiences of ordinary women? The course will seek to uncover answers, exploring issues of gender, authority, power and representations of women from this fascinating period.

**Tutor:** Elizabeth Goodwin PhD FHEA



## 'Government for the People?' Co-operation and Confrontation in British Democracy (1918- 2010)

When Lloyd George promised 'Homes fit for Heroes' in 1918, it seemed the start of a new era of prosperity and stability for ordinary people. However, high expectations and good intentions are not always fulfilled. This course will examine the immediate aftermath of the Great War, the misery of the Depression, the impact of wartime austerity 1939-45, the creation of the Welfare State, the 1950s boom, and the impact of Thatcherism on British Society, for good or ill.

**Tutor:** Joseph Oakley MA PGCE

<b>Term:</b>	Spring
<b>Day:</b>	Monday
<b>Start Date:</b>	21 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00

<b>Term:</b>	Spring
<b>Day:</b>	Monday
<b>Start Date:</b>	21 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## How Did Britain Become Roman?

When, where and how did Britain become Roman? What did it mean to be Roman? When and how did Britain stop being Roman? To try to answer these and other questions we will use archaeological finds, surviving documents, and new research to cover issues such as coin use, taxation, the army, regionalisation, exchange networks, manufacture and industry, identity, economy, transport and trade. The course will include hands-on access to genuine Roman artefacts.

**Tutor:** Barry Crump BA MSc MRes



## Medieval English Drama: Mystery Plays and Beyond

Vast in time, place, generic manifestations, and theatrical performance modes, the study of medieval English drama poses a challenge. From mummers' plays to Morris dancing, from morality plays to mystery plays, the variety is immense. This course will explore the range of drama staged in medieval England, focusing on the social and cultural influence of these performances on cities like York. By studying contemporary documents, it will aim to understand the significance of drama in medieval English life.

**Tutor:** Cristina Figueredo BA MA PhD

<b>Term:</b>	Spring
<b>Day:</b>	Monday
<b>Start Date:</b>	21 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	5
<b>Full fee:</b>	£39.00

<b>Term:</b>	Spring
<b>Day:</b>	Tuesday
<b>Start Date:</b>	22 January 2019
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## Cultural Heritage: The Ethics and Politics of Preserving the Past

With the recent targeted destruction of archaeological sites in the Middle East, the issues and ethics of cultural preservation have again come to the forefront of international conversation. The study of cultural heritage asks questions about how and why objects, architecture, and traditions should be preserved, protected and presented and how these choices influence the future of our global society. This course will examine cultural heritage from a variety of vantage points, from tourism to the impact of colonialism, and armed conflict. To this end, this course asks the complicated question, 'who owns the past?'

**Tutor:** Elisa Foster BA MA MAT PhD

<b>Term:</b>	Spring
<b>Day:</b>	Tuesday
<b>Start Date:</b>	22 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## The Knights Hospitaller: From the Holy Land to Malta

One of the most successful military orders, the Knights of St John of Jerusalem grew in power and prestige in the time of the Crusades, after which they moved from the Holy Land, first to Rhodes and then to Malta. This course will examine the history of the order from its origins to the fortification of Valletta, Malta, in the sixteenth century. The knights' roles as warriors and builders of fortifications will be at the centre of course discussions.

**Tutor:** Cristina Figueredo BA MA PhD

<b>Term:</b>	Spring
<b>Day:</b>	Tuesday
<b>Start Date:</b>	22 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## Berlin Wintergarten (1895) to Babelsberg, Potsdam (1940)

Representative of the German cinematographic industry, both locations confirmed the potential of a new mass media experience globally. Career opportunities established film directors, and their creativity was to draw upon the talent of artists, musicians and technicians hitherto, 'undiscovered'. The fertile ground of change in politics, economics, society and entertainment was influential in shaping the future role of cinema, with the Weimar era being explicitly reflective. Censorship, however, determined by the Berlin Reichsfilmkammer was exacting! Regardless, the legacy of innovative cinema was 'exported' to Hollywood.

**Tutor:** Clifton Stockdale BA LCP MEd PhD AcDip



## The Hundred Years' War

The Hundred Years' War offers a unique possibility to study the military, cultural and political changes in the later Middle Ages. Both the epitome of chivalry - the Black Prince of Wales - and the intriguing leader Joan of Arc were protagonists of this war and paradigmatic battles, like Crecy and Agincourt, were fought. This course aims to study the major events and protagonists of the war through contemporary sources. The focus will be on medieval warfare, especially tactics and strategies.

**Tutor:** Cristina Figueredo BA MA PhD

<b>Term:</b>	Spring
<b>Day:</b>	Wednesday
<b>Start Date:</b>	23 January 2019
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00

<b>Term:</b>	Spring
<b>Day:</b>	Wednesday
<b>Start Date:</b>	23 January 2019
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## A Brief History of the Atlantic

This course will take a chronological look at the world's second largest ocean, regarded throughout history either as a dark waste or a route to great wealth. Beginning with the ocean's formation, the course will study the fauna and flora, history and politics of the Atlantic, from earliest human navigation and through the Middle Ages to the modern era, and considers many nations' use of the Atlantic's geography for trade and plunder, and its strategic importance in the twentieth and twenty-first centuries.

**Tutor:** Martin Fecitt BA MA PGCE

<b>Term:</b>	Spring
<b>Day:</b>	Wednesday
<b>Start Date:</b>	23 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## Medieval Cathedrals in Northern England

The north of England offers a unique landscape in which Romanesque and Gothic monumental cathedrals stand out. Built for eternity by anonymous hands, each magnificent building tells its own story, which this course aims to explore while studying the history of architectural changes between the eleventh and the fifteenth centuries, when the Norman style gave way to Gothic. The study will focus on seven paradigmatic northern English cathedrals, including Durham, Lincoln, Beverley Minster and York Minster.

**Tutor:** Cristina Figueredo BA MA PhD

<b>Term:</b>	Spring
<b>Day:</b>	Wednesday
<b>Start Date:</b>	23 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## Saints and Sinners: Popes and Monks in Medieval Europe

Regarded as the successors of St Peter, popes have been powerful political and religious figures. Conversely, monks saw themselves as saintly and separated from the material world. Nevertheless, they also tried to impose their authority on secular, as well as religious, matters. While a few of these men may have justly been canonised, others provided role models for sinners. This course will study the influence of popes and monks on medieval European affairs, focusing on political and cultural conflicts throughout the period.

**Tutor:** Cristina Figueredo BA MA PhD



## The Dreyfus Affair

In 1894, Captain Alfred Dreyfus, a Jewish officer serving on the General Staff of the French Army, was wrongfully convicted of spying for Germany, and sentenced to life imprisonment on Devil's Island. During the next twelve years, the bitter struggle between those seeking to prove his innocence, or confirm his guilt, left French society deeply divided at all levels, and also generated major international developments. This course will analyse each stage of this tragic miscarriage of justice, and assess its enduring repercussions.

**Tutor:** David Beeston BEd CertEd DMS PhD

<b>Term:</b>	Spring
<b>Day:</b>	Thursday
<b>Start Date:</b>	24 January 2019
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00

<b>Term:</b>	Spring
<b>Day:</b>	Thursday
<b>Start Date:</b>	24 January 2019
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## Capitalism, Colonialism, Consumption: Material Culture of the Early Modern World

The early modern world was one of transformation and upheaval. It saw the emergence of capitalism, partook in conspicuous consumption, and engaged in aggressive colonialism. Material culture and historical archaeology are able to tell us much about this fascinating global period. Using documentary and material sources, this course will investigate the identities and experiences of people in the long eighteenth century.

**Tutor:** Caitlin Kitchener BA MA



## The Creation of the County of Yorkshire

The name 'Yorkshire' was first used in the Domesday Book in 1065, but how and when was the county of Yorkshire created? Did the Romans, Anglo-Saxons, Vikings or Normans have the most impact in creating the county of Yorkshire? This course will trace the evolution of the county we now call Yorkshire from the Roman period to 1086.

**Tutor:** Gillian Waters BA MA PGDip PGCE

<b>Term:</b>	Spring
<b>Day:</b>	Thursday
<b>Start Date:</b>	24 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00

<b>Term:</b>	Spring
<b>Day:</b>	Thursday
<b>Start Date:</b>	24 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## The Conservation and Care of Historic Stained Glass

Stained glass, although extremely fragile, has been one of the most enduring artist mediums. Once repaired by plumbers, glaziers and restorers, today its care is undertaken by conservation specialists. This course will explore how professionals work today to preserve and conserve stained glass. It will explore how art-historical research and modern scientific methods blend with the stained glass craft skill, little of which has changed for hundreds of years.

**Tutor:** Tracy Wilcockson BA MA



## Aztecs of Mexico: An Introduction

In 1519, Spanish soldiers stumbled on Tenochtitlán, capital city of the vast Aztec empire and the largest ever in the pre-Hispanic New World. Bernal Díaz del Castillo wrote: 'We saw things unseen, nor ever dreamed'. How did a wandering tribe of Mexica from the north evolve into such a highly sophisticated empire, with kings, royal courts, marketplaces and the detailed scientific and technical knowledge of their priests and artisans? We will explore aspects of this fascinating indigenous civilisation through pre-Contact codices, written accounts and illustrations.

**Tutor:** Heather Brothwell MA MA LLB

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	26 January 2019
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	26 January 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## The Knights Templar in Britain

The Knights Templar was a military order founded around 1120 to protect pilgrims in the Holy Land. Their estates in Britain funded their work overseas, and their Yorkshire lands were among their most valuable. The order was suppressed in the early fourteenth century amid allegations of heresy and much speculation has followed. This course will look at the Order in Britain and try to separate fact from fiction, by examining evidence from documents, buildings, and place names. It is anticipated that this course will be held at the King's Manor.

**Tutor:** John Lee BA MA PhD

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	26 January 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Incas of Peru: An Introduction

In 1532, Francisco Pizarro discovered a highly-organised civilisation in the high Andes. He was dazzled by huge quantities of beautifully-crafted gold and silver. The Inca began as a group of 40,000 people in the Cuzco valley, who built and expanded the largest empire in pre-Columbian South America in a remarkably short time. How did they do it, without the horse, the wheel or an alphabet? We will look at aspects of Inca development and social organisation, using archaeology, chronicles and projected illustrations.

**Tutor:** Heather Brothwell MA MA LLB

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	02 February 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## When was the Protestant Reformation in Tudor England?

Drawing upon recent studies of the English Reformation, this course will challenge the traditional view that England uniformly and enthusiastically embraced the doctrines of the Protestant Reformation. What were the limits of change under Henry VIII? How significant was organised Catholic opposition to Protestant reform including major rebellions in 1529, 1549 and 1569? To what extent did traditional devotion survive? We will also look at the degree of state coercion required to impose the new religious conformity by 1603.

**Tutor:** Joseph Oakley MA PGCE



## A Mediterranean Tour: Not Just a Load of Old Stones

Be prepared for your Mediterranean holiday or discover the big picture around those archaeology TV documentaries. This is ancient history brought vividly to life, from the first farmers in the Mediterranean through the Egyptians and on into the Minoans, Mycenaeans, Phoenicians, Etruscans, Archaic Greeks, Classical Greeks and the all-conquering Romans. Discover not just the exciting histories, but also explore the distinctive identities of each of these great cultures, their vibrant connections and their art and innovations that helped to shape the Western World.

**Tutor:** Gillian Hovell BA  
(The Muddy Archaeologist)

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	02 February 2019
<b>Time:</b>	1-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	09 February 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Archbishop Scrope's Rebellion and the City of York

In 1396, Richard II gave York the status of a county in its own right but three years later was usurped from the throne by his cousin Henry IV. The city of York did not forgive Henry easily and in 1405 over 9,000 citizens of York - 'almost all the citizens of York capable of bearing arms' - followed Archbishop Scrope in rebellion. This course will examine the causes of the revolt and the consequences for the Mayors and Corporation of York. It is anticipated that this course will be held at the King's Manor.

**Tutor:** Gillian Waters BA MA PGDip PGCE



## Coins in Archaeology

Coins are one of the most common and easiest to identify of all archaeological objects. They are also much more complex and interesting than is often assumed. With hands-on access to genuine archaeological coins (Roman, medieval and post-medieval), we will explore how we can identify, interpret and understand coins, including their meanings and how they would have been used.

**Tutor:** Barry Crump BA MSc MRes

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	09 February 2019
<b>Time:</b>	10am-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	16 February 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00





## The Domesday Book

Unique in medieval history, the Domesday Survey is a fundamental part of the English heritage. There is no comparable record of a complete country, manor-by-manor. Over 12,500 entries in 40 gazetteers bear witness to the radical changes in land ownership after the Norman Conquest in 1066. This course will describe the backdrop against which the survey took place; it will elucidate how the book was compiled, and will analyse some of the entries, especially those referring to York and Yorkshire.

**Tutor:** Cristina Figueredo BA MA PhD



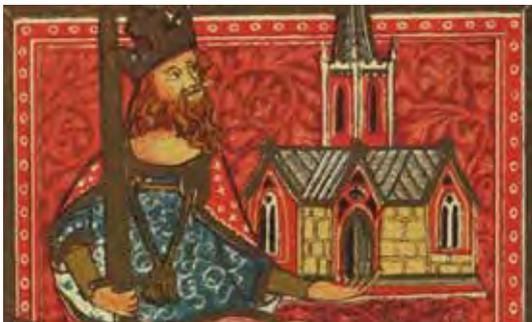
## Polish Nationalism, Solidarity and the Fall of the Communist Bloc (1980-1991)

In August 1980 the workers of the Lenin Shipyard in Gdansk, led by a sacked electrician Lech Wałęsa, not only created the first free trade union in the Soviet Bloc but set in train a sequence of events that changed the course of history. After 35 years of dictatorship, what inspired Polish workers to such defiance? How did their union, Solidarity, survive suppression 1980-89? And to what extent did the Polish nation contribute to the end of the Cold War?

**Tutor:** Joseph Oakley MA PGCE

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	23 February 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	02 March 2019
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## Anglo-Saxon England: Part I (c.500-796)

From the end of Roman Britain in the fifth century to the arrival of the Normans in 1066, the Anglo-Saxons ruled, first as separate kingdoms and then united, forming the Kingdom of England. This course will study Anglo-Saxon England from the arrival of the first Saxons and Angles to the establishment of the overlordship of King Offa of Mercia. Early medieval sources and Anglo-Saxon art will be analysed, focusing on the political, cultural and military changes throughout Anglo-Saxon history. Part II follows in the summer term.

**Tutor:** Cristina Figueredo BA MA PhD



## A 'Dear Lady Friend' or an 'Interfering Do-Gooder'? The Real Story Behind the Female Missionary

In the nineteenth century, many women became involved in missionary work, both at home and abroad. What inspired them to become missionaries? Was it simply religious belief or were they influenced by social and economic circumstances? How were they viewed by those they wanted to convert? Using a variety of records, this course will explore real-life stories to give a fascinating insight into the forgotten lives of these extraordinary women. No previous knowledge is required.

**Tutor:** Anne Mallery BA MA PGDip

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	02 March 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	09 March 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Robin Hood and the Abbot of St Mary's

Who was Robin Hood and what is his connection with St Mary's Abbey in York? Who was the 'rich abbot' and was he really grasping and greedy? Was Robin Hood a generous outlaw and if he visited St Mary's Abbey what would he have seen? This course will examine the evidence for an historical Robin Hood, the possible candidates and the links to St Mary's Abbey. It is anticipated that this course will be held at the King's Manor.

**Tutor:** Gillian Waters BA MA PGDip PGCE

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	09 March 2019
<b>Time:</b>	10am-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Preserving and Conserving Our Historic Houses and Collections

Our historic houses are an integral part of our national and cultural identity. Layered with accretions of the centuries, their exteriors and interiors often bear witness to changes in politics, fashion, ownership, and religious turmoil, and today are at constant risk from environmental and biological agents. This course will explore the threats to our historic houses and collections and consider methods through which they are cared for and preserved by organisations such as the National Trust.

**Tutor:** Tracy Wilcockson BA MA

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	16 March 2019
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## Pottery in Archaeology

Pottery is one of the most common archaeological finds. It is also arguably the most useful, interesting and rewarding of archaeological objects. This course will focus on practical hands-on access to genuine archaeological pottery found in the York area, from Roman Samian ware to post-medieval ceramics. We will discuss how to identify and interpret pottery, and explore how pot was made and used.

**Tutor:** Barry Crump BA MSc MRes



## The St William Window, York Minster

York Minster preserves the largest single collection of medieval stained and painted glass in Britain. Among its treasures, the ninety-five square panels of the St William Window offer a wide range of iconographical content and artistic excellence and provide a means to study the medieval world. This course will explore the art and iconography of the fifteenth-century St William Window, panel by panel, focusing on the story narrated by them and the techniques in which they were executed. It is anticipated that this course will be held at the King's Manor.

**Tutor:** Cristina Figueredo BA MA PhD

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	16 March 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	16 March 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## York: Conquest, Cathedral and Chocolate

Get immersed in the history of York and learn more about the place you call home! We encounter Vikings, explore life in medieval York, study the Georgian and Victorian architecture of the city, consider the impact of the railways, imagine life during the wars, and of course, learn how chocolate helped to shape our city's modern identity. Enjoy this fast-paced glimpse into your own local environment and uncover hidden secrets of the city. It is anticipated that this course will be held at the King's Manor.

**Tutor:** Elisa Foster BA MA MAT PhD

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	23 March 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## The Tirell Murders: Who Killed the Princes in the Tower?

Edward IV died in April 1483 leaving a twelve year old son, Edward V, who should have been the next King of England. By July 1483 the young Edward and his nine year old brother Richard, Duke of York, were under house arrest in the Tower of London and their uncle Richard III had been crowned king. What happened to the princes in Tower - were they murdered? This course will examine the evidence and the motives of the key suspects. It is anticipated that this course will be held at the King's Manor.

**Tutor:** Gillian Waters BA MA PGDip PGCE

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	30 March 2019
<b>Time:</b>	10am-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Nuns: A Cultural History

Nuns have always been a ubiquitous part of popular culture. From the camp to the cute, the sexy to the scary, their image conjures up understandings of religion, authority, gender, sexuality; a mix of covert secrecy and public demonstration. Examining music, pamphlets, diaries, letters, art and imagery, this course will seek to explore the dominant cultural history of nuns, from their earliest monastic beginnings, through their (sometimes controversial) medieval lives, to the portrayals of them in the modern day.

**Tutor:** Elizabeth Goodwin PhD FHEA



## Understanding the People of the Past

One of the most profound challenges within history and archaeology is trying to understand the people of the past - how they might have understood the world and how they might have interacted with the world around them. From prehistoric to post-medieval, we will consider the objects they made and used, the environment they lived in, the documents they left behind, and the information we can determine from human remains (including disease, diet, lifestyle, and life expectancy).

**Tutor:** Barry Crump BA MSc MRes

<b>Term:</b>	Summer
<b>Day:</b>	Monday
<b>Start Date:</b>	15 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00

<b>Term:</b>	Summer
<b>Day:</b>	Monday
<b>Start Date:</b>	15 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	5
<b>Full fee:</b>	£39.00



## A Century of Gender History (1918-2018)

In 1918, propertied women over the age of 30 were given the right to vote. This course traces the history of gender since this iconic moment, from the impact of the world wars on women's place in society, to the advent of 'masculinity' studies and the more recent movement for trans rights. It will explore how understandings of 'gender' have evolved over the past century, and how we might relate historical trends to the current age of Trump and #metoo.

**Tutor:** Stephanie Wright BA MA



## Building the Empire: A Primer in Roman Architecture

From Hadrian's Wall to Leptis Magna, the Romans have covered the lands they conquered in magnificent, audacious architecture bound to last for centuries. But how was this possible? What kind of technical skills and knowledge allowed them to achieve this? During this course we will look at who the Roman architect was, the range of materials and techniques he had at his disposal, and what kind of problems he had to solve.

**Tutor:** Simone Chisena BA MSc

<b>Term:</b>	Summer
<b>Day:</b>	Tuesday
<b>Start Date:</b>	16 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00

<b>Term:</b>	Summer
<b>Day:</b>	Tuesday
<b>Start Date:</b>	16 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Everyday Life in a Medieval University

In the thirteenth century, universities emerged with a distinctive role in medieval society. They were the descendants of cathedral and monastic schools, where charismatic teachers attracted students from all Christendom. This course aims to study the development of the medieval university as a complex community of students and masters. It will focus on the experiences of students from arrival to graduation, and of masters and their struggle to establish their reputation. The course will also explore the teaching materials used throughout the period.

**Tutor:** Cristina Figueredo BA MA PhD



## York Medieval Stained Glass *in situ*

This course will explore the wealth of medieval stained glass in York by studying the windows of both parish churches and the Minster *in situ*. Apart from the first and last seminars, which will take place on campus, the other eight seminars will take place at a church where windows will be 'read' and analysed. The study of the windows will be complemented by the reading of medieval documents, which the stained glass aimed to illustrate, and works by modern scholars who have studied the York churches and their windows in detail.

**Tutor:** Cristina Figueredo BA MA PhD

<b>Term:</b>	Summer
<b>Day:</b>	Tuesday
<b>Start Date:</b>	16 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00

<b>Term:</b>	Summer
<b>Day:</b>	Wednesday
<b>Start Date:</b>	17 April 2019
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Fabled Oceans, Imaginary Islands, Cities of Gold: The Role of Accident in European Exploration

This course will consider the frequently tenuous connection between the motives for European exploration and its actual achievements. The names of successful explorers and their ships are household names; we will look at the results of their attempts to find untold riches, mythical seas or to spread the word of God; at the disasters and disappearances; and the common experience that the discoveries made were not what the explorers had intended to find.

**Tutor:** Martin Fecitt BA MA PGCE

**Term:** Summer

**Day:** Wednesday

**Start Date:** 17 April 2019

**Time:** 7-9pm

**No. of weeks:** 10

**Full fee:** £78.00



## The Borgias

The Borgias rose to prominence at the time of the Renaissance. Originally from Spain, the family became involved in both political and religious affairs, producing two popes. They have been accused of committing many crimes, including murder - especially poisoning - and incest. However, saints are also counted among the members of the family. This course will explore the history and myth of the House of Borgia from its origins to their demise, focusing on contemporary records and historical accounts.

**Tutor:** Cristina Figueredo BA MA PhD

**Term:** Summer

**Day:** Wednesday

**Start Date:** 17 April 2019

**Time:** 7-9pm

**No. of weeks:** 10

**Full fee:** £78.00



## Medieval Christianity: East and West

Ever since Constantine the Great showed his favour for Christianity in the fourth century, the Church became a power which competed with kings and emperors, until the Reformation in the sixteenth century. This course will examine 1000 years of medieval Christianity, from its origins in the East, through its development in the West, its power, its contributions to society, and its contradictions. It will deal with written and visual evidence to create a picture of the Church's rise to, and fall from, prestige and power.

**Tutor:** Cristina Figueredo BA MA PhD



## The Spanish Civil War (1936-39)

Many regard the Spanish Civil War as a struggle between democracy and fascism - a precursor of the Second World War itself. However, the conflict in Spain had many distinctive features, which this course will investigate in detail. Its origins and causes, the division of Spain into Republican and Nationalist camps, the military uprising in 1936, stalemate from 1937 to 1938, and Nationalist breakthrough and victory will all be thoroughly analysed. Finally, the enduring perceptions of this tragic conflict will be carefully considered.

**Tutor:** David Beeston BEd CertEd DMS PhD

<b>Term:</b>	Summer
<b>Day:</b>	Thursday
<b>Start Date:</b>	18 April 2019
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00

<b>Term:</b>	Summer
<b>Day:</b>	Thursday
<b>Start Date:</b>	18 April 2019
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## History and Heritage: Exploring Africa

Did you know that Africa is the second largest and second most populous continent in the world, with about 55 independent countries, and yet it is often referred to as a country? The aim of this course is to explore the hidden history of Africa, presenting a broad overview of the cultures, politics and societies in Africa. Focusing on Nigeria (the giant of Africa), the heterogeneity of the people of Africa and their quest for unity will be examined.

**Tutor:** Joy Ogbemudia BA MSc AFHEA

<b>Term:</b>	Summer
<b>Day:</b>	Thursday
<b>Start Date:</b>	18 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Medieval Women

Princesses in towers, pious nuns, downtrodden peasant women - what were the realities of life for medieval women? Using a variety of sources, this course will explore different aspects of female experience in the Middle Ages. Classes will consider topics including women in religious life, the legal place of women, medieval understanding of motherhood and contemporary feminine ideals. Through literary and historical texts, this course will provide an introduction to the lives of women in Medieval England.

**Tutor:** Vicki Blud PhD

<b>Term:</b>	Summer
<b>Day:</b>	Thursday
<b>Start Date:</b>	18 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	6
<b>Full fee:</b>	£47.00



## The Tudor North

The Battle of Bosworth marked the beginning of the end for the independence of the Northern Marcher Lords, the Nevilles and Percies. This course will examine the impact of Tudor policies on local families in the north of England, and the rebellious nature of the north including the Pilgrimage of Grace, the involvement of Mary Queen of Scots in the Rebellion of the Northern Earls in 1569 and later Tudor politics.

**Tutor:** Gillian Waters BA MA PGDip PGCE

<b>Term:</b>	Summer
<b>Day:</b>	Thursday
<b>Start Date:</b>	18 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Austerity to Affluence: British Political History (1945-70)

The twenty-five years immediately following the Second World War transformed Britain politically, economically, socially and demographically. Under a succession of nine different governments and six Prime Ministers, the nation ended rationing, utility goods and austerity policies, and developed into an affluent, multi-cultural society, increasingly identified with a united Europe. This course will analyse the wide range of influences which helped to generate these dramatic changes.

**Tutor:** David Beeston BEd CertEd DMS PhD

<b>Term:</b>	Summer
<b>Day:</b>	Friday
<b>Start Date:</b>	26 April 2019
<b>Time:</b>	10am-12pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## The Medieval Colour Palette

Colour has been used throughout history to decorate, embellish, emphasise and illuminate. This course will explore the materials, manufacture and application of pigments and dyes in the medieval period. It will cover a range of heritage craft application such as stained glass and manuscript illumination, whilst considering how professional conservators preserve their integrity and vibrancy.

**Tutor:** Tracy Wilcockson BA MA



## The Trials and Tribulations of Lady Anne Clifford

Disinherited at the age of 16 by her father George Clifford, third earl of Cumberland, Lady Anne Clifford embarked on a series of legal battles and spent the next 40 years trying to regain the hereditary Clifford estates. Despite two husbands eager to settle her claims in return for monetary gain, Lady Anne Clifford did not give in, even under extreme duress and the personal intervention of James I. This course will examine the character and life of this redoubtable and determined woman. It is anticipated that this course will be held at the King's Manor.

**Tutor:** Gillian Waters BA MA PGDip PGCE

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	27 April 2019
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	27 April 2019
<b>Time:</b>	10am-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## The Archaeology of Prehistoric Britain: Digging into our Ancient Past

This course will provide you with a comprehensive view of Britain's prehistory, from the earliest Palaeolithic age, through the Mesolithic, Neolithic, Bronze Age and Iron Age. Learn from an archaeologist who has excavated every age, and discover what to look for and what was happening in each age. As archaeologists unearth new evidence every year, we also explore some of the latest discoveries and consider how our understanding of the ancient past of the British islands has been transformed in recent years.

**Tutor:** Gillian Hovell BA  
(The Muddy Archaeologist)



## The Great East Window, York Minster

York Minster's Great East Window is the largest expanse of medieval stained and painted glass in the country. For the last ten years, it has been the subject of a major restoration and conservation project. All 311 stained glass panels, however, are once again revealed so that they can be admired by the visitor. This course will study the history, iconography, and art of the Great East Window, focusing on the symbolism and artistic execution of the Apocalypse panels. It is anticipated that this course will be held at the King's Manor.

**Tutor:** Cristina Figueredo BA MA PhD

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	04 May 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	04 May 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## The Stories Behind Coins: An Exploration of 2000 Years of Interesting, Confusing, and Controversial Coinage

In today's society, where coins seem to be used less and less, it is easy to forget how strange, controversial and complicated coins have been in the past. With hands-on access to a wealth of genuine historical coins (from Roman to the Second World War) we will look at the stories behind coins, examples of politically charged coin designs, the seemingly illogical use of non-legal tender, non-monetary uses of coins, and 'coin-like' objects such as gaming tokens and jettons.

**Tutor:** Barry Crump BA MSc MRes



## History Myths: Did Alfred Burn the Cakes?

By the late 870s Wessex was last Anglo-Saxon kingdom standing, the rest having fallen to Danish armies. Alfred the Great retreated to the marshes of Somerset to lick his wounds and to prepare his strategy to reclaim England. This course will examine the reputation of Alfred the Great and the origins of the myth that Alfred burnt the cakes. It is anticipated that this course will be held at the King's Manor.

**Tutor:** Gillian Waters BA MA PGDip PGCE

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	11 May 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	11 May 2019
<b>Time:</b>	10am-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Before the Storm: England (1909-11)

The outbreak of war in 1914 ended an era of social stability, patrician government and national self-assurance. This day course will examine the extent to which the last five years of peace foreshadowed the new century of uncertainty, focusing on a range of threats to the status quo including the emergence of a new class consciousness, constitutional crisis 1909-11, trade unionism and industrial unrest after 1910, the imminence of civil war in Ireland and the radicalism of the Suffragettes.

**Tutor:** Joseph Oakley MA PGCE



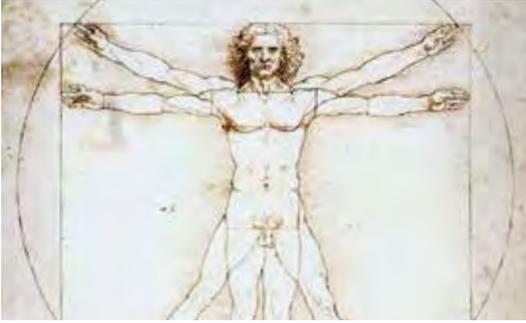
## A Day in Medieval Bruges

Long before Versailles, the Burgundian courts were the most glamorous in Europe. In Bruges, the confluence of international politics and intercontinental trade attracted anyone who wanted to be anyone in the fifteenth century - from merchants and courtiers to artists and spies. Modern Bruges is still full of medieval heritage and continues to fascinate visitors. Looking at contemporary sources, we will explore the markets, palaces, churches, inns and gambling houses of the city that never slept - ideal for upcoming trips!

**Tutor:** Vicki Blud PhD

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	18 May 2019
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	18 May 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Paper and Parchment: Its History, Manufacture and Conservation

Be it scribed, printed or illuminated, parchment and subsequently paper have long supported both artistic expression and written documentation. These intriguing materials have supported the writing of the *Magna Carta*, the printed text of Shakespeare's *First Folio* and the drawing of Leonardo da Vinci's *Vitruvian Man*. This course will provide a short introduction to the history, use and manufacture of parchment and paper, and show examples of modern conservation practice to preserve and conserve them.

**Tutor:** Tracy Wilcockson BA MA



## How the Vote was Won: Women's Rights and the 1918 Representation of the People Act

On 19th June 1917, at the height of the Great War, an exclusively-male House of Commons voted to enfranchise women by a majority of 385 to 55. To what extent and why had male chauvinism softened? Was Suffragette militancy decisive, or the role played by the often-neglected Suffragists? How crucial a factor was the cultural upheaval precipitated by the First World War? And how radical was the impact of this political empowerment of British women?

**Tutor:** Joseph Oakley MA PGCE

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	25 May 2019
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	01 June 2019
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## Why Was Aethelraed Unraed Nicknamed the 'Unready'?

Aethelraed Unraed lost the kingdom of England not just once, but twice, to the Danish invaders Swein and Cnut. In fact he died in London on 23 April 1016 whilst Cnut was conquering most of the rest of England. Aethelraed's family fled and England was ruled by Danish kings for 26 years. This course will examine the reign of Aethelraed and the sequence of events that led to the Danish invasion of England. Was Aethelraed ill-advised, unready or simply unlucky? It is anticipated that this course will be held at the King's Manor.

**Tutor:** Gillian Waters BA MA PGDip PGCE



## All Saints' North Street's Stained Glass Windows

Among the parish churches of York, All Saints North Street preserves the finest and most varied collection of medieval stained and painted glass. This course aims to study the history and artistic execution of All Saints' windows against the backdrop of the involvement of the Medieval Guilds in the embellishment of parish churches in fourteenth- and fifteenth-century York. It will also explore the ways in which wealthy donors immortalised themselves in the windows they paid for. This course will be held at the King's Manor and will conclude with a visit to All Saints - please note you will be required to walk between the two sites.

**Tutor:** Cristina Figueredo BA MA PhD

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	01 June 2019
<b>Time:</b>	10am-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	08 June 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Your Mother Was a Hamster! Medieval Insults and How to Use Them

When is it insulting to be called an owl? Why call someone a liver eater? What was the medieval answer to the rap battle? This workshop provides context for some of the social, political and cultural conflicts of the Middle Ages by exploring what is said and what cannot be said in medieval texts, and introduces an anthology of contemporary dispute and profanity, from the insulting to the unspeakable.

**Tutor:** Vicki Blud PhD



## Apocalypse Now: The End of the World in Historical Context

The idea of the end of the world has fascinated societies as much as it has terrified. From Biblical prophesying to twentieth-century fears of the Millennium Bug and online catastrophe, apocalyptic rhetoric and ideas have always captured the public's attention. In this course, we will trace the development of apocalypticism in popular culture from its medieval roots to the present day, comparing visual and written primary sources in examining concepts of fear, social change and public control.

**Tutor:** Elizabeth Goodwin PhD FHEA

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	08 June 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	15 June 2019
<b>Time:</b>	1-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## Anglo-Saxon England: Part II (c.800-1066)

From the end of Roman Britain in the fifth century to the Conquest in 1066, the Anglo-Saxons ruled, first as separate kingdoms and then united, forming the Kingdom of England. This course will explore the history of Anglo-Saxon England from the supremacy of Wessex, through the struggles between the English and the Vikings before the unification of England before the Norman Conquest. Early medieval sources and Anglo-Saxon art will be studied, focusing on the political and cultural changes throughout the period. Students do not need to have attended Part I to join this course.

**Tutor:** Cristina Figueredo BA MA PhD



## York's City Walls

Built, reshaped and repurposed, York's city walls have been a key aspect of defence, power, trade, civic pride, urban development and tourism. Utilising archaeological and documentary evidence, we will explore the changing roles and uses of York's iconic walls. We will focus primarily on the medieval period, where York's city walls were at their largest, most important, and most flexible in function. Based at the King's Manor, this course will include a guided walking tour of key survivals and hidden gems, along with some often overlooked features.

**Tutor:** Barry Crump BA MSc MRes

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	22 June 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	22 June 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Penda, Oswy and the Battle of Winwaed

At the Battle of Winwaed in 655, Penda the pagan King of Mercia, was decisively defeated by Oswy, the Christian king of Northumbria, marking a turning point in the history of the north. This course will explore the reasons for this conflict between Mercia and Northumbria and the consequences of Winwaed. The suggested locations of the battle site will be examined including the possibility that Winwaed was an important Yorkshire battle. It is anticipated that this course will be held at the King's Manor.

**Tutor:** Gillian Waters BA MA PGDip PGCE



## Were Tudor People like Us? Some Thoughts on English Society (1485-1603)

The Tudors are like us yet unlike, familiar but strange. Using an extensive range of examples and visual sources, we will attempt to capture some of the essence of Tudor Society, from Hardwick Hall ('more glass than wall') to the humble cottage of the ploughman; from the feasts of the rich to the coarse (and occasionally hallucinatory) bread of the poor; from exploding chimneys and tavern brawls to the 'delights' of bear baiting and Shakespearean theatre in lawless Southwark.

**Tutor:** Joseph Oakley MA PGCE

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	29 June 2019
<b>Time:</b>	10am-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	29 June 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Interpreting 250 Years of British Painting

This year is the 250th Anniversary of the Royal Academy of Arts, London. This course will teach you how to interpret key types of British paintings created since the Royal Academy's foundation. Each week we will focus on a fascinating genre, journeying from portraiture to history painting, landscape and modern life. You will learn how each genre has evolved over time, gain a range of skills for analysing different types of paintings, and become aware of relevant concerns and debates.

**Tutor:** Katie JT Herrington PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Tuesday
<b>Start Date:</b>	02 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## The Splendour of the Northern Renaissance

This course explores the variety and ingenuity of northern renaissance arts. Sparkling oil paintings, rich tapestries, life-like sculptures, intricate metal works and ingenious prints all flourished in lands north of the Alps from the fourteenth to sixteenth century. The wit, imagination and splendour of northern art had enormous influence across Europe, although little of it is well-known today. We will rediscover its importance and examine how northern and Italian renaissance artists influenced each other in this remarkable period of artistic rebirth.

**Tutor:** Nicola Sinclair BA MA PhD PGCE

<b>Term:</b>	Autumn
<b>Day:</b>	Thursday
<b>Start Date:</b>	04 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Annie Swynnerton: Pioneering Woman Artist

In light of Manchester Art Gallery's 2018 'Annie Swynnerton: Painting Light and Hope' exhibition, this course explores the work of that bold late nineteenth- to early twentieth-century woman artist. Discover how she campaigned for women's rights, forged an artistic career, and in 1922 became the first woman Associate Member of the Royal Academy of Arts, London since its foundation in 1768, all within a male-dominated art world. Encounter and learn about her skilful portraits, her shimmering nudes, and winged figures.

**Tutor:** Katie JT Herrington PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	06 October 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## El Greco (1541-1614): Unity of Opposites

This course shall consider the *oeuvre* of the Crete-born artist Domenikos Theotokopoulos, who entered the annals of history under the name of El Greco, the Greek. Having trained in the Byzantine tradition on Crete to be an icon painter, the artist left for Italy to studiously copy renaissance artists and comprehend their vision of Biblical events. El Greco subsequently settled in Spain, where, combining his early training and understanding of the inherently symbolic nature of painted images with the technical devices derived from Western art, he elaborated his highly individual, intensely reflexive, style of painting.

**Tutor:** Elena Kashina MPhil MPhil PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	20 October 2018
<b>Time:</b>	1-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## What is Baroque?

Art historians look with increasing attention at Baroque art. Many similarities connect us to this cultural phenomenon: the crisis of traditional systems and the emotional excess of visual communication. Yet, something of the complex thinking that lies under this art eludes our full comprehension. The course aims to disentangle the complexities of Baroque, unveil its underpinning reasons, its materiality, and its deep devotion with the tools of modern critique.

**Tutor:** Valeria Viola BA MA MPhil



## Michelangelo versus Bernini

Michelangelo Buonarroti (1475-1564) and Gian Lorenzo Bernini (1598-1680) worked in Rome at a distance of one century, each contributing in different ways to the modern aspect of the 'eternal city'. Comparing the works of the two will reveal the approach of two different eras to art, to the city, and to materials, investigating elements of contrast and continuity. You will develop an ability to recognise the features of the two artists, but also to associate their thought to their work.

**Tutor:** Valeria Viola BA MA MPhil

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	27 October 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	03 November 2018
<b>Time:</b>	1-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## Art History in 100 Paintings (c.20,000BC to 1900)

This course aims to enable you to make sense of art works you might encounter in a gallery. Together, we will fit 100 paintings into a timeline of historical events, changing styles and a host of stories behind each piece. Using art appreciation skills from the day, you will examine works in a virtual tour of a major gallery that come from other times and places. This will enable you to create your own personal 'Gallery of 100 Paintings'.

**Tutor:** Fiona Fitzgerald BA MA PGCE

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	10 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Byzantium, Constantinople and Istanbul: The Three Identities of an Iconic City

In this one-day course, we will analyse the history of Istanbul, a city that since its foundation has raised admiration from travellers, merchants and intellectuals. We will start by looking at the first phase of its story, when it was known as Byzantium. We will continue by investigating the second phase, when it became Constantinople and we will conclude by wandering the streets of Istanbul, enhanced by the tall minarets and the imperial mosques erected by the mighty Ottomans.

**Tutor:** Roberta Marin BA MA

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	17 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Altarpieces in Action

The altarpiece was one of the most important artistic productions before and during the Renaissance. This course introduces the history and meanings of altarpieces using examples from the Netherlands, Germany and Italy. Our examples range from single paintings to complex painted and carved narratives displayed across huge panels with moving parts and hidden compartments. We will examine their role as a backdrop to the Mass, and explore what happened when Protestant reformers questioned that role and called for their destruction.

**Tutor:** Nicola Sinclair BA MA PhD PGCE



## Spotlight on Georgia O'Keeffe

In 1922 Georgia O'Keeffe stated, 'Nothing is less real than realism. Details are confusing. It is only by selection, by elimination, by emphasis that we get to the real meaning of things.' Throughout her long career, O'Keeffe engaged with modernism in compelling ways and developed a distinctive aesthetic voice. This course will explore O'Keeffe's abstractions of her more prominent paintings of flowers and animal skulls, as well as the artist's lesser-known New York cityscapes and New Mexico landscapes.

**Tutor:** Samantha Niederman BA MA MA

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	24 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	19 January 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Paris: The History of Art in the City of Light

This course is designed as an introduction to the epic history of Paris from its foundation as a provincial Roman city to its present-day status as cultural capital of the world. Focusing on the city's magnificent art and architecture, we will trace Paris's history through sites such as the Baths of Cluny, Notre-Dame Cathedral, the Louvre, the Place de la Bastille, Montmartre, and the Centre Pompidou, among others. The course will consider Paris as a global centre, addressing how its long cultural history still impacts its identity in the twenty-first century.

**Tutor:** Elisa Foster BA MA MAT PhD

<b>Term:</b>	Spring
<b>Day:</b>	Wednesday
<b>Start Date:</b>	23 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## The Forgotten Pre-Raphaelites

The seven artists and writers who founded the Pre-Raphaelite Brotherhood in 1848, including Dante Gabriel Rossetti, John Everett Millais and William Holman Hunt, are famous and popular. But numerous artists and writers associated with the Pre-Raphaelite movement are often forgotten. This course will introduce you to lesser-known figures, of both sexes, active from the mid-1950s to the early twentieth century. Through encounters with images of artworks, you will develop an ability to recognise and understand how they developed Pre-Raphaelitism.

**Tutor:** Katie JT Herrington PhD

<b>Term:</b>	Spring
<b>Day:</b>	Thursday
<b>Start Date:</b>	24 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## Modern Art in 100 Works (1900-2017)

This course aims to give an overview of modern and contemporary art. We will fit 100 art works into a geographical and temporal web of historical events, exploring changing styles and emerging issues. The work will move off the canvas, away from the palette and into strange venues. One final question will be, 'Is painting still a valid art form?' This course may complement 'Art History in 100 Paintings (c.20,000BC to 1900)' or be taken on its own.

**Tutor:** Fiona Fitzgerald BA MA PGCE



## Edward Burne-Jones: Painter of Pre-Raphaelite, Aesthetic and Symbolist Dream Worlds

British artist and designer, Edward Burne-Jones was one of the most successful of all Victorian painters. This course will introduce you to his paintings and designs for stained glass and furniture. His imaginative works will be placed in the context of late nineteenth-century art movements: Pre-Raphaelitism, Aestheticism, Symbolism and Arts and Crafts. You will also learn about his model and lover, the artist Maria Zambaco, and his artistic relationships with Dante Gabriel Rossetti, William Morris, Agalía Coronio and Marie Stillman.

**Tutor:** Katie JT Herrington PhD

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	26 January 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	02 February 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## The Paintings of Caravaggio

The short, turbulent, fugitive life of Caravaggio is famously dramatic. This day school returns to the paintings themselves however, to explore their achievement and their complex presentations in closer detail. Join us as we attempt to get the measure of the extraordinarily powerful and original art emerging out of Caravaggio's life in Rome, southern Italy and the Mediterranean, and seek to place it in its social, historical and art-historical contexts. It is anticipated that this course will be held at the King's Manor.

**Tutor:** Peter Finch-Sieg PhD

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	16 February 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Chinoiserie and Orientalism in Sicily

The *Palazzina Cinese*, commissioned by King Ferdinand III of Bourbon and built between 1799 and 1806, is considered the best but not the only example of Chinoiserie in Sicily. During the eighteenth and nineteenth century many aristocratic houses contained rooms decorated in the Oriental style. This course will explore them and will look at how, at the turn of the 20th century, Palermo fell in love again with the art of the East, thanks to the work of a young Japanese artist, Otama Kiyohara, and her husband, the sculptor Vincenzo Ragusa.

**Tutor:** Teresa Fazio-Gannon MPhil AMA

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	23 February 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## State Regalia in the Collections of the Moscow Kremlin

The museums of the Moscow Kremlin hold the most illustrious and complete collection of insignia of the Russian State - including the legendary Cap of Monomach, diamond encrusted Imperial crowns, state banners, opulently decorated sceptres, and bejewelled thrones. In this course, we will look at the history and symbolism of the regalia in the framework of art production, state formation and dynastic assertion, and admire the sheer beauty of the items designed to project the status of the ruler and country.

**Tutor:** Elena Kashina MPhil MPhil PhD



## The Silk Road and the Islamic Heritage in Central Asia

Along the intertwining routes that formed the Silk Road, tireless merchants with their packed animals have travelled and exchanged precious goods for centuries. The Silk Road has also witnessed the blossoming of ideas and the development of new cultures. In this one-day course, we will travel along the Silk Route and look at the most remarkable buildings and artworks left by the Islamic dynasties in Samarkand, Bukhara and Khiva.

**Tutor:** Roberta Marin BA MA

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	02 March 2019
<b>Time:</b>	1-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	09 March 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## American Art: Forging a Nation in Images

From images of the Wild West to everyday cans of soup, and from presidential monuments to home-made quilts, American art evokes the nation's history, culture and identity. This course introduces American art from the sixteenth to twenty-first century, and considers the often controversial roles it has played in forging a nation from diverse peoples. Starting with colonial times, we will look at arts of Native Americans as well as newcomers from Europe, Africa and elsewhere, including paintings, sculptures, architecture and crafts.

**Tutor:** Nicola Sinclair BA MA PhD PGCE

**Term:** Summer

**Day:** Monday

**Start Date:** 15 April 2019

**Time:** 7-9pm

**No. of weeks:** 10

**Full fee:** £78.00



## Great Museums and Galleries of Europe

Many important museums in Europe were not originally art museums: they were palaces, fortresses, and often private residences. This course will approach the history of art through the history of the museums. We will study the many 'lives' of art museums, and explore the histories and controversies surrounding their collections. The course will also explore the important masterpieces of each collection, in addition to some lesser-known treasures with exciting histories.

**Tutor:** Elisa Foster BA MA MAT PhD

**Term:** Summer

**Day:** Tuesday

**Start Date:** 16 April 2019

**Time:** 7-9pm

**No. of weeks:** 10

**Full fee:** £78.00



## Understanding the Photograph

When the photographic image began to gain prominence towards the end of the nineteenth century, nobody foresaw what it meant to represent the world through a mechanical device. Some people attached strategies from the centuries-old tradition of painting, whilst others explored what image-making technology could reveal about the world around us. In this course we will explore how photographers developed strategies to revolutionise and change our perceptions about the spaces in which we live, what we do there, and how we do it.

**Tutor:** Richard Kearns BA MA

<b>Term:</b>	Summer
<b>Day:</b>	Wednesday
<b>Start Date:</b>	17 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## Venetian Painting (1470-1530): Bellini, Giorgione, Titian

The period 1470-1530 saw Venetian painting emerge as a distinctive alternative and challenge to the Florentine-Roman version of Renaissance art. This was a period in Venice of political expansion and collapse, and of extraordinary artistic innovation, rivalry and ambition. Join us to explore the interweaving careers of Giovanni Bellini, Giorgione, the young Titian and others - and to trace how out of the colloquy and contest between them, they forged a new type of art.

**Tutor:** Peter Finch-Sieg PhD

<b>Term:</b>	Summer
<b>Day:</b>	Thursday
<b>Start Date:</b>	18 April 2019
<b>Time:</b>	2-4pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Dangerous Art: Censorship and Iconoclasm through the Ages

Can art be dangerous? Why is censorship and destruction of art (iconoclasm) so powerful and controversial? Why do artists deliberately create art too dangerous or controversial to display? This course explores such questions using examples from ancient Egypt to the present. We will discuss religious, political and other reasons for censorship and iconoclasm, and consider the impact of lost paintings, sculptures and monuments. We will ask if there are any grounds for banning art. Student participation encouraged (but not required)!

**Tutor:** Nicola Sinclair BA MA PhD PGCE

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	04 May 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## The Louvre Museum, or 'Why is the Mona Lisa so famous?'

No trip to Paris is complete without going to The Louvre. But as one of the biggest and busiest museums in the world, visitors often leave overwhelmed. Don't let this happen to you - come and learn how the Louvre transformed from fortress, to palace, to museum, and find out why the Mona Lisa really is so famous! The course will cover highlights and also explore some lesser-known treasures of the museum with your tutor, who gave tours at the Louvre for several years. It is anticipated that this course will be held at the King's Manor.

**Tutor:** Elisa Foster BA MA MAT PhD

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	18 May 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## The Art of the Mughals in the Indian Subcontinent

In this one-day course, we will analyse the advent and development of Islam in the Indian subcontinent, focusing broadly on the Mughal dynasty and its artistic achievements. The Taj Mahal complex, the manuscript painting, the unsurpassed jewellery, and the precious fabrics and garments are just a few of several topics that we will cover during the day. We will complete the course by analysing the important role played by the Portuguese and British in the colonisation of the area and their artistic legacy.

**Tutor:** Roberta Marin BA MA



## An Introduction to Sculpture in 100 Pieces

Our world is littered with quiet stone and bronze inhabitants of buildings, parks and streets as well as museums. During this course we will set up an art-historical frame to enable us to 'walk' round these sculptures and understand them, their contexts and their roles in our cultures. We will look into their making in places as diverse as West Africa, India and the USA. We will also nod our heads to some classics; *David*, *The Kiss* and *The Angel of the North*.

**Tutor:** Fiona Fitzgerald BA MA PGCE

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	25 May 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	15 June 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Modernism and Myth

From TS Eliot's grand reworking of grail mythology, through Yeats's esoteric Celticism, Ezra Pound's eclectic borrowings from Confucianism, Greek and Roman mythology, to James Joyce's modern Homeric *Ulysses*, modernist writers have been fascinated by mythological sources, and interwoven and critiqued the originals in dazzling displays of verbal energy and inventiveness. We will look at some of the major works of modernism as well as lesser-known figures on the fringes, alongside myths and legends from which these literary works draw their inspiration and being, examining how profoundly literature invests in these ancient archetypal narratives.

**Tutor:** Maddy Potter BA MA

<b>Term:</b>	Autumn
<b>Day:</b>	Monday
<b>Start Date:</b>	01 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Northern Irish Poetry

Northern Irish poets have been among the best-known in the British Isles in the last hundred years. Beginning with early twentieth-century figures such as John Hewitt and WR Rodgers, and moving through the famous Ulster Renaissance, which included Seamus Heaney and Michael Longley, and onto contemporary figures such as Sinéad Morrissey and Leontia Flynn, this course will consider the place of Northern Irish poetry, its relationship to the province's complex history, and to wider literary and political movements.

**Tutor:** Stephen Grace BA MA

<b>Term:</b>	Autumn
<b>Day:</b>	Monday
<b>Start Date:</b>	01 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Gothic Fiction

The Gothic genre has both fascinated and appalled readers ever since its beginnings. This course will explore Gothic fiction, looking at its development and changes throughout the ages. We will therefore look at both traditional forms of Gothic writing, as they started to emerge in pre-Victorian and Victorian England, and specific sub-genres, such as American Southern Gothic, with writers studied including Bram Stoker, William Faulkner, Edgar Allan Poe, and Flannery O'Connor.

**Tutor:** Maddy Potter BA MA

<b>Term:</b>	Autumn
<b>Day:</b>	Tuesday
<b>Start Date:</b>	02 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Herman Melville

Most famous as the author of *Moby-Dick*, Herman Melville remains one of the most enduring figures in American literature. Setting Melville in his nineteenth-century historic context, this course will examine his ongoing appeal, close-reading not just his great whaling epic, but also his other, lesser-known works, such as the early novels *Typee* and *Omoo*, and the unfinished, posthumously-published *Billy Budd*, as well as considering the changing nature of his legacy at the start of the twenty-first century.

**Tutor:** Stephen Grace BA MA

<b>Term:</b>	Autumn
<b>Day:</b>	Tuesday
<b>Start Date:</b>	02 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## The Postcolonial City: Identity, Representation and Spatial Production

The 'postcolonial city' has reconfigured itself in literature, history and culture, as an urban space that incessantly explores its modernity along various conflicting lines of identity, representation and consumption. This course will examine the spatial production of the postcolonial cityscape along the discursive axes of colonial memory, migrant labour, neoliberal hegemonies, racial struggles and gender politics. We will review a range of postcolonial city narratives, from Monica Ali's *East London* and Edward Soja's *Los Angeles* to Satyajit Ray's *Calcutta* and Ato Quayson's *Accra*.

**Tutor:** Esha Sil PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Tuesday
<b>Start Date:</b>	02 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## GM Hopkins

Gerard Manley Hopkins lived in the nineteenth century, but his work became influential in the twentieth century, when his friend Robert Bridges had it published. Despite his continuing popularity, he is a difficult poet to read. While concentrating on the close reading of some of his best-known poems, this course will also include consideration of questions such as his formal techniques, influences on him and his influences on others, particularly in modernist poetry, and his philosophical and theological ideas.

**Tutor:** Martin Potter PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Wednesday
<b>Start Date:</b>	03 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## History or Literature? Chronicles of the Anglo-Norman World

This course will explore the histories written in the aftermath of the Norman Conquest, as writers tackled the complex political and ethnic tensions that shaped their society. The blurring of the boundaries between history and literature in these works adds to their fascination for a modern audience, as references to myth, romance, and epic bring deeper meaning to accounts of historical events. Writers such as Geffrei Gaimar, Wace, William of Malmesbury, and Henry of Huntingdon will feature in this survey of the historians of the Anglo-Norman world.

**Tutor:** Gemma Wheeler PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Wednesday
<b>Start Date:</b>	03 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Radical Romantics

The Romantic period was a time of extraordinary literary creativity, but it also saw considerable political repression. In the wake of the French revolution, many British writers and publishers found themselves imprisoned, harassed, and spied upon for promoting political reform at home. In this course, we will read works by a range of radical writers including Wollstonecraft, Wordsworth, Blake, the Shelleys, and Byron, as we explore the relationship between radical thought and the literature that we now call 'Romantic'.

**Tutor:** Fiona Milne BA MSc

<b>Term:</b>	Autumn
<b>Day:</b>	Wednesday
<b>Start Date:</b>	03 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## Literary Landscapes: The World of the Brontës

This course will explore the literary landscapes of the Brontë sisters. It will consider the way in which their novels drew upon the physical and geographical landscapes in which they lived and grew up while at the same time internalising these into an imaginative world which owed much to literary tradition, especially Gothic literature, as well as the social conventions of their own age. This course will focus primarily on *Jane Eyre*, *Wuthering Heights* and *The Tenant of Wildfell Hall*.

**Tutor:** Ruth Beckett BA MA DPhil

<b>Term:</b>	Autumn
<b>Day:</b>	Thursday
<b>Start Date:</b>	04 October 2018
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Love, Sex and Censorship: The Life and Work of DH Lawrence

Despite the relentless controversy that surrounds his work, Lawrence remains one of the twentieth century's most pioneering and revolutionary artists - a critic and poet as well as a novelist. In this course, we will look at some of the biographical and historical contexts of his work, in particular the issues of censorship which dogged Lawrence's life and caused many of his books to be banned for decades. We will also consider the relevance of Lawrence's strident views and classic works of fiction in today's technological age.

**Tutor:** Martin Fletcher MA PhD PGCE

<b>Term:</b>	Autumn
<b>Day:</b>	Thursday
<b>Start Date:</b>	04 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Transformations and Shape-Shifting in Medieval Romance

Medieval romances show a great interest in stories of metamorphosis, with characters transforming into animals, hybrids or other strange and monstrous creatures. This course examines what such tales of shape-shifting tell us about how medieval people perceived the boundaries between human and animal, body and spirit, and the natural and supernatural worlds. We will also pay attention to elements of humour, fantasy, and playfulness, to examine why medieval authors and readers found stories about mutating bodies and identities so appealing.

**Tutor:** Lydia Zeldenrust BA MRes PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Thursday
<b>Start Date:</b>	04 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00

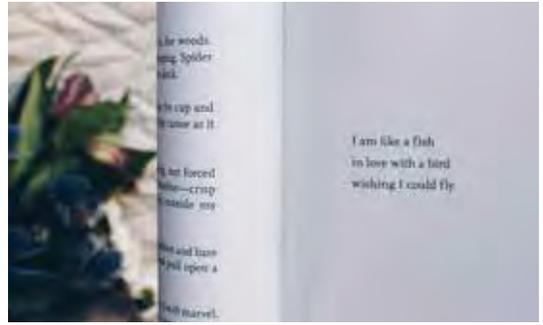


## Medieval to Modern: Pop Culture and the Past

From *Game of Thrones* to *Star Wars*, from ghost stories to video games, modern pop culture is littered with references to the literature, art and thought of the European Middle Ages. This course will investigate how such allusions have been remixed, recast and reassembled to leave an indelible trace on contemporary media, often in the most unexpected forms. We will explore how imagery and themes drawn from medieval European culture continue to exert a profound influence - whether we are conscious of it or not - upon the art we create and consume in the twenty-first century.

**Tutor:** Gemma Wheeler PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	06 October 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Literary Adaptations

Our appetite for literary adaptations seems unstoppable: from Forster's *Howards End*, to Austen's *Love and Friendship*, we enjoy watching familiar stories and characters on screen. While discussions of adaptations frequently revolve around their fidelity to the source material, we will be focusing on what they can add to it: where does *Dickensian* find a plot for its disparate cast of characters? Does *Love and Friendship* challenge our view of Austen as an author of romantic courtship novels?

**Tutor:** Anne Reus BA MA

## How to Read a Poem

This one-day crash course in reading poetry hopes to overcome the resistance that many readers have to the delights of poetry. It hopes to make poetry approachable, accessible and, most of all, enjoyable – the best words in the best order. The rhythms and cadences of poetry should be as natural to us as singing or speech. We will touch briefly on metre, structure, language and poetic technique, but mostly we will read lots of poetry. No previous experience required but a willingness to read aloud is an asset.

**Tutor:** Helen Bullock BA MA

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	20 October 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	27 October 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Dragons: From Medieval Tales to Modern Fantasy

This course takes a close look at the figure of the dragon in art and literature across the centuries, from its early appearances in medieval epics to its later incarnations in modern fantasy novels, films, TV series, and games. Were these mythical creatures once considered real? Are medieval dragons similar to those created by authors like Tolkien or George RR Martin? Did they always breathe fire or hoard treasure? And why have these winged serpents captured our imaginations for so long?

**Tutor:** Lydia Zeldenrust BA MRes PhD



## Reading Theory: An Introduction

This course will introduce you to a selection of key theoretical approaches to the study of literature and culture. We will examine the conceptual premises of psychoanalysis, poststructuralism, feminism, Marxism, postmodernism and postcolonialism through an analysis of relevant critical texts. The course will enable you to develop your close reading skills and equip you with a greater understanding of theoretical terminologies and methods.

**Tutor:** Esha Sil PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	03 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	10 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## The Garden in Poetry

All the woes of the world begin in a garden which is perhaps why poets are so attracted to the dangers and delights of Nature. From Eden onwards, the garden has featured in poetry as Milton, Shakespeare, Marvell, Clare, Tennyson and poets from every era, including our own, demonstrate. We will look at a wide selection of poetry in which the garden is more than greenery: it is central to understanding love, death, danger, delight, beauty, ourselves... and our place in the universe.

**Tutor:** Helen Bullock BA MA



## Rediscovering Literature's Value

The idea that there is a distinctively literary value is neither new nor controversial. What is controversial is the nature of this value, which seems to resist quantification, definition, and even articulation. Literature can be valuable as a means to the various ends of edification, clarification, critique, catharsis, or therapy, but is not essentially valuable in any of these ways. This course will examine literary thickness as a way of appreciating literature that is reliant on neither truth nor morality.

**Tutor:** Rafe McGregor PhD FHEA

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	17 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	24 November 2018
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## Do I Dare to Eat a Peach? A Date with TS Eliot

Eliot, the master Modernist, was a complex character with a rare sense of humour and a prodigious talent, a poet who could conjure up *Macavity the Mystery Cat* as well as *The Waste Land*. In this course we will examine the life and work of one of the twentieth century's pioneering literary icons, revealing how a fusion of American sensibility, classical scholarship and English culture produced poetry of such sophistication and lasting influence.

**Tutor:** Martin Fletcher MA PhD PGCE



## Latin Yesterday, Today and For Ever: A Brief History of Latin

The English language is packed with words and phrases that derive from Latin - explore how every part of our modern lives is coloured and given depth by words from the Romans. Just how and why did Latin travel through the millennia and centuries long after Rome's fall? And why do we still encounter Latin every day of our lives? We shall travel through the ages to explore the dynamics, invasions and inventions that kept and continue to keep Latin firmly in the limelight.

**Tutor:** Gillian Hovell BA  
(The Muddy Archaeologist)

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	01 December 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	19 January 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Philip Larkin

As a prominent member of the Movement, that group of poets that followed and seemed to reverse the innovations of Modernism, Larkin has often been construed as a reactionary poet, especially in light of his controversial political views. By close reading his published collections, as well as some of his less well-known work, this course aims to complicate these long-established ideas, considering the diversity of Larkin's achievement and weighing up, along the way, the question of poetry's relation to history and politics.

**Tutor:** Stephen Grace BA MA



## The World Turned Upside Down: Poets and the Late Medieval Omnishambles

As the politics of the day grow ever stranger, literature turns to satire and speculative fiction - in the Middle Ages, just as today. In a time of war, famine, plague, and political lows, medieval writers achieved stunning creative highs, weaving fantasy and allegory to satirise the political mayhem of their day. From Chaucer's proto-sci-fi dreamscapes to Langland's searing visions, Gower's wry romance to Hoccleve's account of mental illness, we will follow writers seeking sense in a world turned upside-down.

**Tutor:** Vicki Blud PhD

<b>Term:</b>	Spring
<b>Day:</b>	Monday
<b>Start Date:</b>	21 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00

<b>Term:</b>	Spring
<b>Day:</b>	Tuesday
<b>Start Date:</b>	22 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	6
<b>Full fee:</b>	£47.00

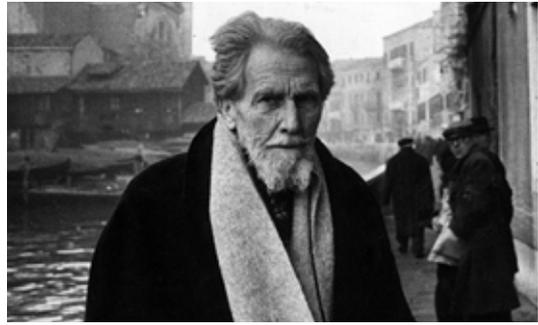


## Liminal Landscapes: The Life and Novels of Winifred Holtby

This course will explore the relationship between people and place, looking especially at the influence of the East Riding on the literary landscape of Winifred Holtby, a landscape which is as much a mindset as a geographical location, shaped by history and social expectation as well as by the characters themselves. Though much of the course will focus on *South Riding*, reference will also be made to *Anderby Wold*, *A Crowded Street* and to other writings of Winifred Holtby.

**Tutor:** Ruth Beckett BA MA DPhil

<b>Term:</b>	Spring
<b>Day:</b>	Wednesday
<b>Start Date:</b>	23 January 2019
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## Ezra Pound

Ezra Pound played an indispensable role in the development of modernist literature, particularly in English language poetry. However, he is also famous for his controversial political positions, and the quality of his own work is sometimes disputed. This course will concentrate on his poetry, beginning by looking at the early work, including his short poems, and free translations from Chinese. We will then read parts of *The Cantos*, identifying some of their recurrent themes, and studying some famous individual Cantos.

**Tutor:** Martin Potter PhD

<b>Term:</b>	Spring
<b>Day:</b>	Wednesday
<b>Start Date:</b>	23 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## Remembering the British Raj

The memorial legacy of the British Empire in India continues to fascinate writers, historians and scholars to this day. We will scrutinise the post-imperial politics of remembering the British Raj, and reconstructing its manifold pasts, via the conceptual paradigms of Michael Rothberg's 'multidirectional memory', Dennis Walder's 'postcolonial nostalgias', and Ranjana Khanna's 'critical melancholia'. The course will engage with a wide selection of primary texts, including Paul Scott's *Raj Quartet* (1966-75), William Dalrymple's *White Mughals* (2002), and Shrabani Basu's *Victoria and Abdul* (2010).

**Tutor:** Esha Sil PhD

<b>Term:</b>	Spring
<b>Day:</b>	Wednesday
<b>Start Date:</b>	23 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## Not Just the Booker Prize: Contemporary Fiction in 2018

The Booker Prize is the most acclaimed literary award in the UK. But does the winner represent the best fiction title of the year? We will read, discuss and judge for ourselves the winners of six literary prizes and one of the bestselling fiction titles of 2018 in an attempt to answer this question. The only necessary qualification is a willingness to read and discuss the seven novels. Details of the set novels will be made available from October 2018 onwards.

**Tutor:** Rob O'Connor MA CTLLS

<b>Term:</b>	Spring
<b>Day:</b>	Thursday
<b>Start Date:</b>	24 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## Reading the Mother in Contemporary Women's Writing

What does it mean to be a mother and be mothered? How do we navigate through emotional, social and political challenges relating to motherhood? We will delve deeper into this often neglected, taken-for-granted issue - motherhood through novels and short stories written by contemporary women writers. Embarking on a literary exploration, we will encounter various textual mothers whose diverse maternal experiences will shock and amaze us, make us empathetic readers and listeners, and help us understand the contingency of motherhood.

**Tutor:** Indrani Karmakar BA MLitt PhD



## Stop all the Clocks: The Marvels of Twentieth Century Poetry

We are blessed with an abundance of brilliant and life-enhancing poetry spanning the modern era - from Rupert Brooke and TS Eliot to Sylvia Plath and Paul Muldoon. In this course we will look closely at the lives and work of some of the most accomplished poets from Britain and the USA, covering many genres and styles. However you have come to poetry, whether via Elizabeth Bishop or Philip Larkin, this course will enlighten and inspire you to further reading.

**Tutor:** Martin Fletcher MA PhD PGCE

<b>Term:</b>	Spring
<b>Day:</b>	Thursday
<b>Start Date:</b>	24 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00

<b>Term:</b>	Spring
<b>Day:</b>	Thursday
<b>Start Date:</b>	24 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00

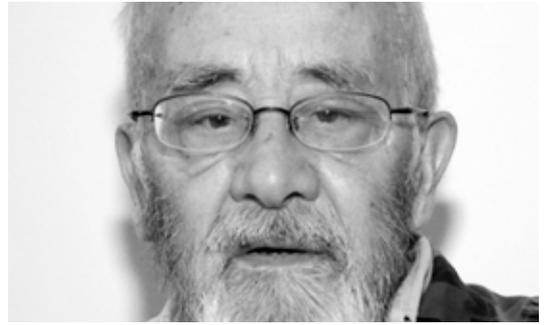


## Introducing Little Red Riding Hood

For those with an interest or curiosity about fairy tales, this course introduces one of the iconic figures of the genre, 'Little Red Cap'. She traverses her folk origins showing off survival skills, her late incarnation as victim and modern interpretations of this deceptively simple story. What value does her story hold for us, how does it mirror social concerns, what is her legacy for the modern reader, and who exactly is the big bad wolf?

**Tutor:** Helen Bullock BA MA

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	26 January 2019
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## Don't Look Back in Anger: The 1950s on the Page and the Big Screen

One of the key moments in twentieth century cultural history was the emergence in the 1950s of a new class of writers who formed the British New Wave in literature and cinema. Writers as diverse as John Osborne, Alan Sillitoe, Shelagh Delaney and David Storey produced a string of modern classics, grappling with class prejudice, homophobia, racism and adultery. In this course, we will plot the cultural journey of pioneering works such as *Room at the Top*, *A Taste of Honey* and *This Sporting Life*, from paperback novels to screen classics.

**Tutor:** Martin Fletcher MA PhD PGCE

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	09 February 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## From Ovid to Oz: A Brief Cultural History of Werewolves

This course explores the origins, representations and adaptations of one of Western culture's most enduring figures for monstrosity and mystery: the werewolf. From Ovid's *Lycaon* to *Buffy the Vampire Slayer's* Oz, taking in the berserkr of Icelandic saga, the outcast of folklore, the Gothic staple, the pulp fiction brute, and the shape-shifter of film and TV, we will examine what this hybrid figure represents in different periods and genres, and explore our perennial fascination with a very political animal.

**Tutor:** Vicki Blud PhD



## Fairy Tales for Boys

Fairy tales are critically scrutinised for negative messages of passivity for girls. While feminist rewritings claim more active female roles, male figures may be discounted or mocked. But traditional tales offer modes of behaviour for boys maturing into men in a masculine tradition of loyalty, bravery and humility. They teach problem solving, responsibility and the virtue of being true to oneself. Fairy tales can show desirable psychological and cultural truths to boys who may learn to live well and maybe happily ever after.

**Tutor:** Helen Bullock BA MA

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	23 February 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	09 March 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Classical Literature: Meeting the Ancient Authors

Classical literature shaped Western culture. This richly illustrated course will provide a guide to, and a celebration of, classical writers, from Homer through Hesiod and the Greek historians, playwrights and philosophers, into the Golden Age of imperial Roman poets, writers and historians. The Silver Age and beyond take us to the Classical authors' impact on the Renaissance and Christian writings. Explore the narrative of ancient literature, the contexts, connections, and even legacies in later centuries; classical literature really is accessible and relevant.

**Tutor:** Gillian Hovell BA  
(The Muddy Archaeologist)

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	16 March 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## From 'Loose, Baggy Monsters' to 'Make It New!' Literature at the Turn of the Twentieth Century

How did literature move from Victorian novels, 'Loose, Baggy Monsters' (as Henry James complained) to modernist fiction, driven by the imperative to 'Make It New!?' We will answer this question by exploring fiction at the turn of the century: from the fin-de-siècle, and programmatic New Woman fiction, to Elizabeth von Arnim's conservative comedy and Virginia Woolf's *Night and Day*, 'Miss Austen up to date', we will explore how writers balanced innovation and tradition, the Victorian and the Modern.

**Tutor:** Anne Reus BA MA

<b>Term:</b>	Summer
<b>Day:</b>	Monday
<b>Start Date:</b>	15 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## The Sonnet

The sonnet is the English language poetry's most enduring form. This course will trace its rich history: beginning in the sixteenth century with Wyatt and Surrey, and a backwards glance to the form's Italian origins, we will consider the sequences of Spenser, Sidney, and Shakespeare, the innovations of Donne and Milton, and the sonnet's various Romantic, Victorian, and modernist incarnations, with a sidelong glance at other European traditions, before examining its diverse and seemingly endless re-inventions in the later stages of the twentieth century.

**Tutor:** Stephen Grace BA MA



## An Introduction to Japanese Literature

In this course, we will trace the development of Japanese fiction, poetry and essays in their cultural context from medieval to modern times. Beginning with depictions of Heian court life in *The Tale of Genji* and the *Pillow Book*, we will then move on to the Edo period and the development of the Haiku, before concluding with a brief consideration of twentieth-century novelists like Yasunari Kawabata, whose work combines Japanese tradition with Western influences.

**Tutor:** Anne Reus BA MA

<b>Term:</b>	Summer
<b>Day:</b>	Monday
<b>Start Date:</b>	15 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00

<b>Term:</b>	Summer
<b>Day:</b>	Tuesday
<b>Start Date:</b>	16 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00

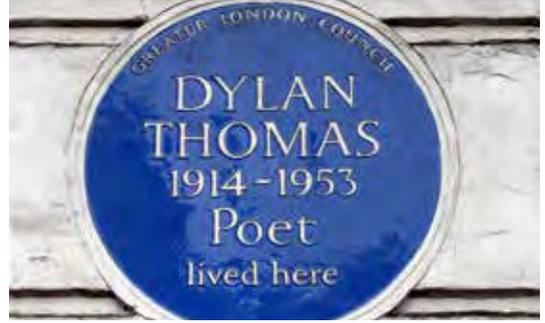


## The Fiction of David Foster Wallace

David Foster Wallace was one of the most inventive, ingenious, and perceptive writers of his generation. 2018 marks the 10th anniversary of his death, and it is only now that we are coming to appreciate the influence he has had, not only on the development of American literature, but also on the American consciousness. In this course, we will read his most significant works of fiction, focusing on his novels *The Boom of the System*, *Infinite Jest*, and *The Pale King*.

**Tutor:** David Efird PhD

<b>Term:</b>	Summer
<b>Day:</b>	Tuesday
<b>Start Date:</b>	16 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## English-Language Welsh Poetry

Since the sixteenth century, English has been one of the languages of Welsh poetry, and from the twentieth century onwards some of the most prominent English language poets have been Welsh (Dylan Thomas, RS Thomas, and many others). This course will involve the reading of well-known, mainly twentieth-century Welsh poets (but including one each from the Tudor period and the twenty-first century), and will pay special attention to aspects of the poetry deriving from the Welsh cultural tradition.

**Tutor:** Martin Potter PhD

<b>Term:</b>	Summer
<b>Day:</b>	Wednesday
<b>Start Date:</b>	17 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£78.00



## Shakespearean Drama: Texts, Contexts and Critical Approaches

This course will re-evaluate Shakespeare's dramatic *oeuvre* through a comparative study of two comedies, two tragedies, and two history plays, namely *A Midsummer Night's Dream* and *Twelfth Night*; *Othello* and *Macbeth*; and *Henry IV*, Parts I and II. These Renaissance works will be analysed, both in relation to their early modern cultural histories and more recent critical reinterpretations, to explore the enduring impact of Shakespeare's artistic legacy upon the ideological premises of gender, sexuality, nation and race.

**Tutor:** Esha Sil PhD



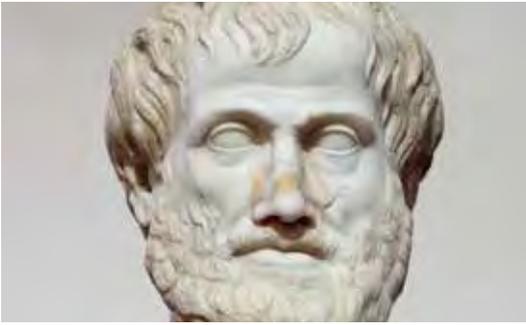
## Shakespeare and the History Play

The *First Folio* organised ten of Shakespeare's plays under the separate heading of 'Histories', placed between the Comedies and Tragedies. Join us to explore *Richard III*, *Henry IV Part II*, and *Henry V*, with a focus on Shakespeare's inventive negotiation of genres to open space for this new category of drama. We will explore these plays on the page and (through DVD recordings) on the stage.

**Tutor:** Peter Finch-Sieg PhD

<b>Term:</b>	Summer
<b>Day:</b>	Wednesday
<b>Start Date:</b>	17 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	7
<b>Full fee:</b>	£55.00

<b>Term:</b>	Summer
<b>Day:</b>	Thursday
<b>Start Date:</b>	18 April 2019
<b>Time:</b>	11am-1pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## From Poetics to Postmodernism: A Potted History of Literary Criticism

Talking about literature in an informed way is something many of us aspire to, but literary criticism has earned a reputation for jargon and obscurity. So, what is structuralism and who were the New Critics? In this course we will strip away the gobbledegook and examine the rich variety of approaches to literature - from Aristotle to Zadie Smith - which help us to appreciate classic and modern texts and give us the confidence to join debates about modern culture.

**Tutor:** Martin Fletcher MA PhD PGCE

<b>Term:</b>	Summer
<b>Day:</b>	Thursday
<b>Start Date:</b>	18 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Mad Women in the Attic... and Elsewhere

Women's accepted mental frailty in the nineteenth century was challenged by social and political changes that refined ideas of insanity. Through representations of madness in literature, this course will look at what it meant to be female and mad in Victorian times and how legislation and medical advances influenced women's health. Brontë, Braddon, Rossetti and others created memorable fictional women; campaigns for education, enfranchisement and sexual liberty altered how women were perceived. We will consider both literature and contemporary documents.

**Tutor:** Helen Bullock BA MA

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	04 May 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Behind the Eyes of Big Brother: George Orwell and the English Sensibility

Orwell was much more than the author of two of the twentieth century's most important novels - *1984* and *Animal Farm* - he was also a prolific essayist and cultural critic who managed to describe the English character with abiding accuracy. What will emerge, during this course, is a fuller and clearer picture of a politically engaged and controversial writer who reinvented himself several times, and who believed sincerely in the innate decency of ordinary men and women, and in their ability to determine their own future.

**Tutor:** Martin Fletcher MA PhD PGCE



## Criminological Crime Fiction

Crime fiction is one of the most popular and enduring genres in literature, film, and television. Criminology investigates the causes of crime as a means to the end of crime reduction. Study of the relationship between the two has focused on the influence of the reality on the representation, the way in which the fictions are enriched by the facts. This course will explore the other side of the relationship, the way in which crime fiction explains real crime.

**Tutor:** Rafe McGregor PhD FHEA

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	11 May 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	01 June 2019
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00

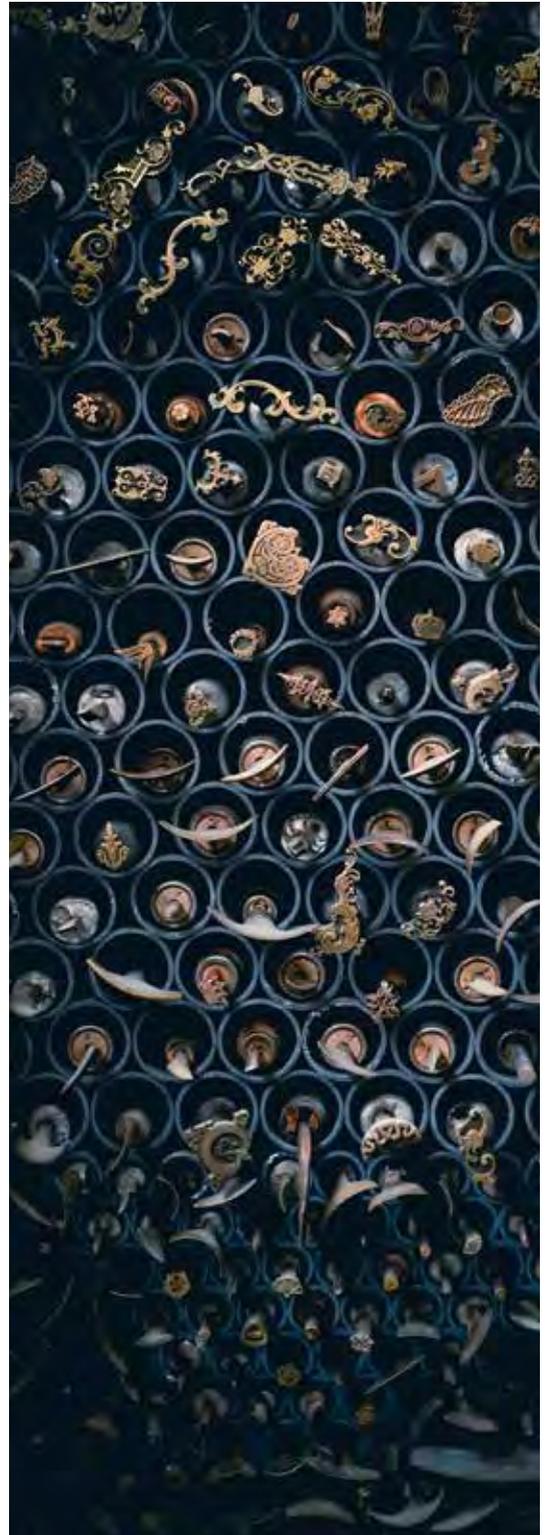


## As If By Magic...

Practitioners of magic have always been feared, revered and sought after, whether as magi, priests, witches or seers. Magic has shaped cultural beliefs, created a rich literature in folk and fairy lore, linked religious and secular rituals and offered solutions and solace when more 'earthly' institutions failed to explain the unexplainable. This introduction to magical practice will discuss what magic is, its importance in various historical eras, and its enduring appeal. Some spells may be cast.

**Tutor:** Helen Bullock BA MA

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	22 June 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00





## Britten and Literature

Language and literature are crucially important in the music of Benjamin Britten. He dominated Britain's musical life in the mid-twentieth century, not least through his operas, choral music and song cycles, in which he drew on the work of nearly 100 different poets and librettists. His sensitivity to text-setting puts him on a par with Schubert. His operas are the first by a British composer to become repertory items worldwide. The course will probe the literary secrets of his musical success.

**Tutor:** Martin Dreyer BA BMus



## 'Embracing Everything': The Symphony

For over two centuries it has represented the epitome of a bold, public musical statement - yet the symphony has also proved to be a vehicle of intensely private expression for many composers. Exploring the relationship between artists and the orchestra, this course will trace the evolution of this unique form. Drawing upon a wealth of case studies, we will explore the work of the figures that have made it their own, from Beethoven and Brahms to Sibelius and Shostakovich.

**Tutor:** Richard Powell BA MA PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Tuesday <b>or</b> Wednesday
<b>Start Date:</b>	02 October 2018 <b>or</b> 03 October 2018
<b>Time:</b>	10am-12pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	27 October 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Kind of Blue: The History of Jazz

Jazz is the greatest art form the USA has contributed to world culture, and its history is as rich as its music is varied. From the Dixieland of New Orleans to swing, bebop, cool jazz and the avant-garde, jazz boasts thousands of peerless musicians, including Duke Ellington, Thelonius Monk, Charlie Parker and Miles Davis. This course will trace the history of this unique music, a long, winding odyssey across America and the world, one which inspired a host of musical idioms.

**Tutor:** Martin Fletcher MA PhD PGCE

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	03 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## The Nordic Symphony

Since the mid-nineteenth century, Nordic composers have continued the symphony in fresh and compelling ways. Unifying characteristics - as distinct from Austro-Germanic models - co-exist with personal languages and forms, crystallised by individuals. This study day traces these symphonies, from Scandinavian late-Romantics such as Berwald and Svendsen, to the contrasting solutions of Sibelius and Nielsen. Finally, the day considers such recent composers as Rautavaara and Lindberg, demonstrating a Nordic belief in the durability of this 'way of thinking' in music.

**Tutor:** Owen Burton BMus MA

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	24 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Bang a Gong! An Introduction to Javanese Gamelan Music

Gamelan is a musical ensemble from Indonesia, primarily comprising bronze gongs, metallophones and hand-drums. This day-long practical workshop offers the opportunity to meet genuine, handcrafted Javanese instruments; learn to play traditional Javanese repertoire; find out about some of the cultures and customs associated with the gamelan; and work creatively with a mesmerising metallic soundworld! No prior experience is necessary. **Please note playing gamelan traditionally involves sitting on the floor - do get in touch if you have any queries around accessibility.**

**Tutor:** Emily Crossland BA MA



## From the Pulpit to the Pub: the Eighteenth-Century Carol Singing Revival

Within the eighteenth century, rebelling against the previous Puritan control, parishes formed gallery bands and choirs and once more filled their churches with music. In particular, they inspired a prolific carol-singing tradition and their carols can still be heard in the pubs and village squares of Yorkshire and the Midlands today. This course will explore how the practices of the original gallery bands have been contemporarily revived and will be interspersed with informal traditional carol-singing.

**Tutor:** Hannah Rodger BA MA ATCL

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	01 December 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	08 December 2018
<b>Time:</b>	1-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## Exploring Javanese Gamelan Music

Gamelan is a musical ensemble from Indonesia, primarily comprising bronze gongs, metallophones and hand-drums. Over an eight-week practical course, you will have the opportunity to explore beautiful, handcrafted instruments and their mesmerising soundworld; hear and play traditional Javanese repertoire; and work creatively through improvisation and composition. No prior experience is necessary, just a willingness to try something new. **Please note playing gamelan traditionally involves sitting on the floor - do get in touch if you have any queries around accessibility.**

**Tutor:** Emily Crossland BA MA

<b>Term:</b>	Spring
<b>Day:</b>	Tuesday
<b>Start Date:</b>	22 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## The Tone Poem

The intense flourishing of the tone poem between the nineteenth and early twentieth centuries produced some of the most inspiring and evocative music, from Liszt to Debussy. This course will outline how certain composers and nationalities made this genre their own, channelling fascinations with story-telling and imagery through freer and compressed musical forms. But, this genre might be considered more than a short-lived Romantic idea. The course considers why the tone poem fell into decline, and what its enduring principles might be.

**Tutor:** Owen Burton BMus MA

<b>Term:</b>	Spring
<b>Day:</b>	Thursday
<b>Start Date:</b>	24 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## Nationalism in Late Nineteenth Century Viennese Musical Life

Late nineteenth-century Vienna was a diverse and politically complex city, and the centre of a thriving musical scene. Discover how politics and music were highly intertwined, particularly in regard to nationalism, and how musical works found themselves in the crossfire of different political camps. In studying the city's musical life, focusing on the music and reception of composers such as Wagner, Brahms, and Dvořák, we can gain deeper insights into crucial issues faced by the declining Austro-Hungarian Empire.

**Tutor:** Molly Reinker Morgan BMus MMus MPhil

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	02 February 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Schubert's Settings of Mayrhofer

During his late teens and early twenties, Schubert counted Johann Mayrhofer among his closest friends and they shared lodgings in Vienna for two years. They later drifted apart, but not before Schubert had set several dozen of his poems, mostly before they were published in 1824. Schubert's 47 settings of Mayrhofer make him his most favoured poet after Goethe. The course will explore their quintessential romanticism and the nature of Mayrhofer's poetic attraction for Schubert, with a wealth of recordings by way of illustration. It is anticipated that this course will be held at the King's Manor.

**Tutor:** Martin Dreyer BA BMus

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	23 February 2019
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	2 (consecutive)
<b>Full fee:</b>	£38.00



## Music in the York Mystery Plays

The York mystery plays were created 'to inspire devotion and bring to mind the totality of God's works'. Whilst difficult to evidence, the original medieval mystery plays were filled with music and within modern revivals, new compositions and a plethora of instrumentalists and singers are consistently employed to create great musical spectacles. This course will explore how the music of the York mystery plays has developed from the medieval manuscripts and mystery players to the modern performances.

**Tutor:** Hannah Rodger BA MA ATCL

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	09 March 2019
<b>Time:</b>	1-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## Mastering the Mysteries of Manuscript to Melody: Medieval Music and its Notation

Medieval music and manuscripts, with their interweaving ethereal melodies and intricately decorated scores, unfortunately remain a mystery to most people as they are unable to decipher medieval (mensural) music notation. Within this course, we will be aiming to break down these barriers. We will investigate the birth and development of music notation and choral music, the famous medieval composers and ultimately, learn how to transcribe music in mensural notation to recover this lost heritage.

**Tutor:** Hannah Rodger BA MA ATCL

<b>Term:</b>	Summer
<b>Day:</b>	Tuesday
<b>Start Date:</b>	16 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## The Stories Behind the Music

Which ballet caused a riot in Paris? Who wrote a requiem on his death bed? Which composer, disillusioned by his hero, destroyed a symphony's dedication? Discover these and other fascinating backstories behind musical works which lend credence to the statement, 'truth is stranger than fiction'. This course will cover music from the Renaissance to the twentieth century, contextualising works historically, and disentangling legends from facts to allow for deeper appreciation of well-known works and exposure to less familiar music.

**Tutor:** Molly Reinker Morgan BMus MMus MPhil



## 'Something Old, Something, New': Approaching Contemporary Music

The wild and wacky world of contemporary classical music can often seem intimidating, with its apparent complexity often alienating audiences rather than encouraging them. However, by placing new styles alongside older, more familiar music, barriers can be broken down: more recent music becomes more accessible, whilst well-worn masterpieces can be viewed in a different light. Drawing on composers from Schubert to Kaija Saariaho, this course will explore a variety of approaches to new music through listening and discussion.

**Tutor:** Richard Powell BA MA PhD

<b>Term:</b>	Summer
<b>Day:</b>	Thursday
<b>Start Date:</b>	18 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	27 April 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## An Introduction to the Old Testament

What is the Old Testament? What is its relation to the New Testament? Beginning with an overview of the Old Testament and what makes up the Christian canon, this course will then look in more detail at extracts from books such as Genesis, Exodus, Samuel, Ezekiel and Ruth, considering what is distinctive about these texts as well as exploring their theological perspectives and what they contribute to our understanding of Christian belief and its relation to Hebrew Scriptures.

**Tutor:** Ruth Beckett BA MA DPhil

<b>Term:</b>	Autumn
<b>Day:</b>	Monday
<b>Start Date:</b>	01 October 2018
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Introduction to the Philosophy of Science

This course will explore the philosophical issues surrounding the idea of science. Such concepts include the historical emergence of science, what criteria might distinguish genuine science from pseudo-science, the logic of scientific method, the question of whether scientific theories describe reality or have a merely pragmatic value, the nature of scientific progress, the question of whether the social sciences should use the same methodology as the natural sciences, and what ethical issues science gives rise to.

**Tutor:** Simon Skempton PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Monday
<b>Start Date:</b>	01 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## The Philosophy of *Star Wars*

*Star Wars* is, perhaps, the greatest modern mythology. As such, it raises a host of fascinating philosophical questions of what it is to be a human being and to lead a good life. What is the difference between good and evil? What is it to be wise? Do we have destinies? Can droids think? Could a person be completely evil? Is redemption possible? As padawans learning together, we'll explore these, and many more, questions about ourselves, the universe, and beyond.

**Tutor:** David Eford PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Thursday
<b>Start Date:</b>	04 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## What is Beauty? Philosophical and Theological Perspectives

With a range of examples to hand, from visual art to poetry and music, we will discuss what it means for something to be beautiful and how beauty may enhance and orient our lives. As well as some classic philosophical problems, such as whether beauty is subjective or objective, new perspectives will be introduced. With reference to sacred art and theological aesthetics, the relation between the beautiful and the divine will be explored.

**Tutor:** Daniel Gustafsson BA MA PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	03 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## What is Consciousness?

This course will explore contemporary debates in the philosophy of mind and neuroscience about the nature of consciousness. Can consciousness only occur in a biological brain or is it merely a complex form of information processing that could theoretically occur in a computer system? If a conscious form of artificial intelligence could be developed, then would it not also be possible to upload a person's consciousness onto a computer, thus enabling that person to survive death (as in the Johnny Depp film *Transcendence*)?

**Tutor:** Simon Skempton PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	17 November 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00

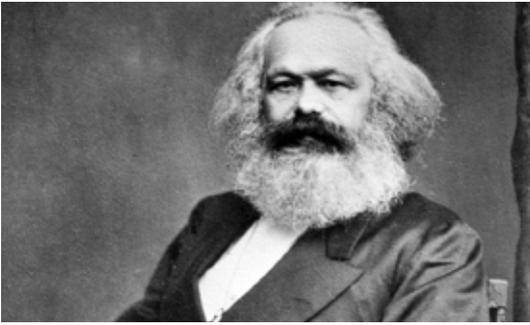


## 'And she laid him in a manger': The Christian Nativity Narratives

Re-told each year in nativity plays across the country or presented in the form of Nine Lessons and Carols, the nativity narratives of St Matthew and St Luke are at once familiar and challenging. In this course we will look in detail at the gospel accounts of the birth of Jesus, explore the theological context as suggested by the many Old Testament references and allusions, and look at ways in which the birth of Jesus has been represented in art.

**Tutor:** Ruth Beckett BA MA DPhil

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	08 December 2018
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Introduction to Marxism

This course will provide a comprehensive introduction to a highly influential but much misunderstood area of social theory. Key concepts will be clarified, such as the theory of alienation, the theory of ideology, the labour theory of value, and the materialist theory of history. In addition to the ideas of Marx and Engels, the course will look at the interpretation and transformation of those ideas among twentieth-century Marxist thinkers. An area of focus will be the question of whether Marxist social theory is only of historical interest or whether it is relevant to understanding our contemporary capitalist society.

**Tutor:** Simon Skempton PhD

<b>Term:</b>	Spring
<b>Day:</b>	Wednesday
<b>Start Date:</b>	23 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## Poetry as Theology

This one-day course explores the intimate links between the poetic, the creative and the sacred. We will engage with examples of poetry from the fourth century to the present day: from Ephrem the Syrian to Gerard Manley Hopkins and RS Thomas. With attention to form as well as content, we will explore how works of poetry can not only reflect and exemplify theological ideas, but indeed constitute religious experiences and ways of approaching the divine.

**Tutor:** Daniel Gustafsson BA MA PhD

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	26 January 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Aesthetics and Politics

This course is an introduction to philosophical ideas about the nature of the relationship between the arts (literature, music, architecture etc.) and politics. Is the political dimension of the arts confined to the content they express, or is their form somehow politically relevant? Does the best art promote social harmony through consolidating a sense of community and tradition, or should authentic art in some way reveal social contradictions in order to promote social change? Such questions will be addressed through looking at both aesthetic theories and relevant works of art.

**Tutor:** Simon Skempton PhD

<b>Term:</b>	Summer
<b>Day:</b>	Tuesday
<b>Start Date:</b>	16 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## An Introduction to the New Testament

What is the New Testament? Beginning with an overview of the history and composition of the New Testament, this course will then look in more detail at particular texts. These will include the Gospels, the history of the early Church in Acts of the Apostles, and some of the Epistles. This course will explore different aspects of Christian belief as exemplified by New Testament writers as well as considering some of the links between Old Testament and New Testament theology.

**Tutor:** Ruth Beckett BA MA DPhil

<b>Term:</b>	Summer
<b>Day:</b>	Wednesday
<b>Start Date:</b>	17 April 2019
<b>Time:</b>	1-3pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Monks, Mystics and Martyrs of Yorkshire

This course will explore the Christian heritage of Yorkshire through the lives of some of the men and women who helped to shape it. Beginning with the early history of Christianity in the area as recorded by Bede, with the baptism of King Edwin at York, we shall look at the legacy of Caedmon, at saints such as Wilgils, Waltheof and Robert of Knaresborough, the medieval mystic Richard Rolle, and martyrs such as John Fisher, Margaret Clitherow and Nicholas Postgate.

**Tutor:** Ruth Beckett BA MA DPhil



## Christianity in a World Come of Age: The Life and Legacy of Dietrich Bonhoeffer

Executed in the Flossenburg concentration camp for taking an active stand against the Nazi regime, the German pastor and theologian Dietrich Bonhoeffer challenged the theological establishment of his day with his call for a 'religionless Christianity'. What did he mean by this? What have his writings to say to us today about religion and spiritual life in a secularised world? Looking at his writing, particularly his 'Letters and Papers from Prison', this course will explore possible answers to these questions.

**Tutor:** Ruth Beckett BA MA DPhil

<b>Term:</b>	Summer
<b>Day:</b>	Thursday
<b>Start Date:</b>	18 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	27 April 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## 'And the greatest of these is love': An Introduction to the Letters of St Paul

Often revered, sometimes reviled, frequently misunderstood, St Paul is a hugely influential figure not only in the early history of the Church but also as regards the theology of the New Testament. Examining the life of St Paul in the Acts of the Apostles, this course will then look in detail at Paul's letters to the Romans and the Corinthians, exploring the questions he poses and the answers he gives regarding what it meant and means to be a Christian.

**Tutor:** Ruth Beckett BA MA DPhil

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	18 May 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## Visual Art as Theology

This one-day course explores the intimate links between the aesthetic, the creative and the sacred. From the traditional icons of Andrei Rublev to the modernist paintings of David Jones, we will engage with visual artworks that are of great theological, as well as artistic, significance. With attention to form as well as content, we will explore how visual artworks can not only illustrate and illuminate theological ideas, but indeed constitute religious experiences and ways of approaching the divine.

**Tutor:** Daniel Gustafsson BA MA PhD

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	01 June 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00



## The Science of Time

The course is about what science tells us about the nature of time. Topics will include Newtonian physics and absolute time, determinism and free will, thermodynamics and the arrow of time, relativity and the overthrow of absolute time, quantum theory and causality, cosmology and the beginning of time. The course will be non-technical and only general acquaintance with science and maths will be assumed.

**Tutor:** Prof Malcolm Ludvigsen

<b>Term:</b>	Autumn
<b>Day:</b>	Tuesday
<b>Start Date:</b>	02 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## A Kestrel for a Knave: The World of Birds of Prey

Ever wondered how an owl can turn its head so far round, why kestrels hover at the side of the road, or what the width of an eagle's wingspan is? Explore the amazing world of birds of prey and discover the answers to these questions and more. This course will give an introduction to the characteristics of birds of prey, their hunting habits and special adaptations, and how to identify some common species.

**Tutor:** Laura Oxley BSc MEd MBPsS AFHEA

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	15 June 2019
<b>Time:</b>	1-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00

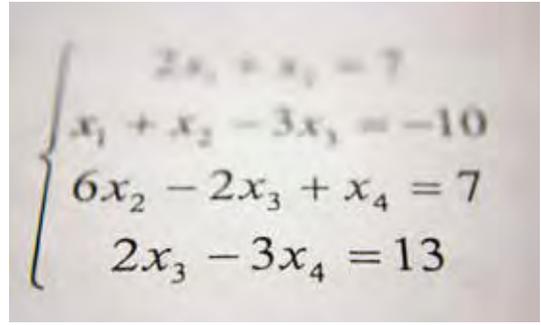


## Introduction to Human Rights

In April 2017, York was declared the UK's first Human Rights City. What does this mean? What are human rights? Does the international human rights system make the world a safer, fairer and better place? This course offers an introduction to the field of human rights, looking at some key rights and how they work (or don't) in a global and local context. It will address the questions above and include discussions on civil and political rights, the protection of refugees, women's rights, social and economic rights and rights in the UK.

**Tutor:** Patricia Bartley MA PGCE

<b>Term:</b>	Autumn
<b>Day:</b>	Monday
<b>Start Date:</b>	01 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## An Introduction to Numerical Cognition

Every day we use numbers, whether it's to pay bills, to help our children with their homework, or even to make a phone call. But how does our brain deal with numbers? In this course we will review some of the most important research on this topic, and we'll try to explain why mathematics goes from being a favourite subject in primary school, to being hated by many adults... and maybe rediscover some love for this mistreated subject.

**Tutor:** Ruggero De Agostini BSc MSc

<b>Term:</b>	Autumn
<b>Day:</b>	Tuesday
<b>Start Date:</b>	02 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## How Do We See? An Introduction to Vision

From the thousands of photoreceptors in the retina of the eye, to the billions of neurons coding visual stimuli, human vision is complex and fascinating. This course will investigate how the human eye and brain communicate to help us understand and navigate the complex real world visual stimuli we encounter every day. Course materials will explore all stages of visual processing, explaining how we perceive everything from simple lines/colours to visual illusions and after-effects. No prior knowledge is required.

**Tutor:** Kirstie Wailes-Newson MSc



## The Psychology of Behaviour

What motivates us to behave in the way that we do? Why do some people behave differently to others in the same situation? Drawing on psychological theories of behaviour and motivation, this course will explore the impact of society, evolution and biology on our everyday behaviours. It will consider why people may choose certain behavioural responses and how some of our behaviours may be beyond our conscious control, as well as suggesting ways in which we can influence behavioural change.

**Tutor:** Laura Oxley BSc MEd MBPsS AFHEA

<b>Term:</b>	Autumn
<b>Day:</b>	Thursday
<b>Start Date:</b>	04 October 2018
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	10 November 2018
<b>Time:</b>	1-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## Economics in Context: A Short History of Economic Thought and Society

In the public eye the apparent failure of economists to predict the financial crisis of 2007-8, together with a perceived complicity in defending the underlying system despite its inequalities, has tended to discredit the profession. This course will place economic understanding in context by tracing its development over time, always challenged by changing social and political conditions. Beginning with medieval thinking we will move on through key ideas and authors from the seventeenth to the twenty-first century. No prior knowledge is required.

**Tutor:** Roy Love MA MSc PhD

<b>Term:</b>	Autumn
<b>Day:</b>	Saturday
<b>Start Date:</b>	01 December 2018
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## Trade, Aid and the Economics of Developing Countries

Why are some developing countries poorer than others which have developed faster? How important is history? Globalisation? How can slow development be accelerated? More aid, trade, foreign private investment? What about human development in health and education? What values are involved? Whose agenda? How do we account for recurrent conflict, chronic poverty, corruption and famine in some regions? What is the role of the World Bank and UN agencies? In this course, the economic theme will draw in wider perspectives, using examples from across the developing world.

**Tutor:** Roy Love MA MSc PhD

<b>Term:</b>	Spring
<b>Day:</b>	Tuesday
<b>Start Date:</b>	22 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00



## Damage to the Visual Brain: Disorders of the Visual System

A large amount of our understanding of human vision comes from studying visual damage and disorders. These disorders allow us to understand the mechanisms within the visual system by showing what happens when they fail. This course uses both human and animal research to understand the many disorders of the visual system and what they reveal about visual processing. This course will cover conditions such as hemispatial neglect, albinism and colour blindness, alongside many more. No prior knowledge is required.

**Tutor:** Kirstie Wailes-Newson MSc



## Madness: An Introduction to Ideas about Insanity

Throughout history and across cultures, the 'mad' have been separated from the 'normal', and today there is a huge rise in the diagnosis of mental illness/disorder globally. But, there have been, and are, many different ideas about madness. To examine the core question 'what is madness?' ideas from psychiatry, social-history, sociology, psychology, and anthropology are applied to the autobiographical stories of those considered mad (who reveal their own ideas) in the past and in the present.

**Tutor:** Peter Morrall BA MSc PGCE PhD

<b>Term:</b>	Spring
<b>Day:</b>	Wednesday
<b>Start Date:</b>	23 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	8
<b>Full fee:</b>	£62.00

<b>Term:</b>	Spring
<b>Day:</b>	Thursday
<b>Start Date:</b>	24 January 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	6
<b>Full fee:</b>	£47.00



## Psychotherapy: A Controversial and Constructive Critique

Psychotherapy (including 'counselling') is popular, but does it deserve to be? Some people may need help from psychotherapists to deal with their personal problems and there is evidence that psychotherapy can be effective. However, the 'psychotherapeutic enterprise' itself may be a problem. For example, it can be characterised as dysfunctional, arrogant, selfish, abusive, infectious, insane, and crucially, deceitful. The latter refers to how psychotherapy does not (but can and should) address the core cause of many personal problems - society.

**Tutor:** Peter Morrall BA MSc PGCE PhD

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	09 February 2019
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## The Amazing Human Brain

The human brain can do amazing things. It regulates our physical functions which are essential for life. It is the source of human intelligence and communication. It is also the origin of our hopes, desires, and emotions. This course will explore the biology of the amazing human brain and consider how our study and understanding of the brain has developed over time, including some of the unexpected outcomes that can occur when the brain does not work as it should.

**Tutor:** Laura Oxley BSc MEd MBPsS AFHEA

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	02 March 2019
<b>Time:</b>	1-4pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## An Introduction to Human Memory

'I have a good memory... but I keep forgetting where I left my phone.' 'I remember what I ate a year ago, but not when the French Revolution happened.' How many times do you have thoughts such as these? Or how many times have you wondered how memory works, and what you can do to improve it? In this course, we will explore different memory systems, how they work, and what we can do to remember more effectively.

**Tutor:** Ruggero De Agostini BSc MSc



## Citizenship: Your Rights and Responsibilities in Twenty-First Century Britain

Citizenship - what is it? Who has citizenship and how do individuals have citizenship conferred on them? What are citizens' rights and responsibilities within UK society? These questions are just some of the areas we will explore in learning about what it means to be a citizen of the UK and EU in the twenty-first century. The course will develop students' knowledge and understanding of citizenship, providing confidence to challenge issues in the current debate on citizenship.

**Tutor:** Philip Draper BA MA PGCE  
Cert in Citizenship

<b>Term:</b>	Summer
<b>Day:</b>	Tuesday
<b>Start Date:</b>	16 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00

<b>Term:</b>	Summer
<b>Day:</b>	Wednesday
<b>Start Date:</b>	17 April 2019
<b>Time:</b>	7-9pm
<b>No. of weeks:</b>	10
<b>Full fee:</b>	£78.00



## Talking Politicians

In this course we will take a close look at the communication practices of politicians - covering broadcast interviews, Prime Minister's Question Time, and conference speeches. Following an overview of relevant research and methods of analysis, there will be an opportunity to apply the techniques using video recordings and transcripts. We will consider: why and how politicians often avoid answering interviewers' questions; the behaviour of party leaders in Prime Minister's Question Time; and how speakers (or speechwriters) generate applause.

**Tutor:** Maurice Waddle BSc MBPsS

<b>Term:</b>	Summer
<b>Day:</b>	Saturday
<b>Start Date:</b>	08 June 2019
<b>Time:</b>	10am-4.30pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£38.00





## Cinematic Romanticism; or, an Old Look at a New Art

Romanticism, the intellectual and artistic movement that dominated the first half of the nineteenth century in Europe, focused artistic value on the artist, specifically the artist's unique individuality and natural genius. Cinema - film and television - is both one of the most recent modes of representation to have been institutionalised as art and the most collaborative of the arts. This course will examine the ways in which Romanticism sheds fresh light on the aesthetic, cognitive, and ethical values of cinematic art.

**Tutor:** Rafe McGregor PhD FHEA

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	16 February 2019
<b>Time:</b>	10am-1pm
<b>No. of weeks:</b>	1
<b>Full fee:</b>	£22.00



## A Brief Introduction to Japanese Cinema

**CITYScreen**

Japan has one of the oldest and largest film industries in the world. More importantly, it has produced some of the greatest cinema ever made - from samurai sagas to meditative art films to psychological horrors. In this four-week course, it is intended that we will watch films from directors who rose to international prominence during the 1950s (Akira Kurosawa and Yasujiro Ozu) and look at the work of later filmmakers. We will also discuss how Japanese cinema has developed over the decades and what its influence has been.

**Tutor:** James Ballands MA BA PhD

<b>Term:</b>	Spring
<b>Day:</b>	Saturday
<b>Start Date:</b>	02 March 2019
<b>Time:</b>	9.15am-12pm
<b>No. of weeks:</b>	4
<b>Full fee:</b>	£44.00
<b>Venue:</b>	City Screen York

## York Festival of Ideas

Taking place over 13 days each June, the annual Festival offers more than 150 diverse and inspiring events including talks, exhibitions, music, theatre and workshops.

Find out more and join the mailing list at: [yorkfestivalofideas.com](http://yorkfestivalofideas.com)



## The Department of Archaeology

The department has provided introductory courses and professional updates in archaeology, heritage and building conservation skills for over 30 years. See our programme of short courses and details of how to book at:

[york.ac.uk/archaeology/short-courses](http://york.ac.uk/archaeology/short-courses)

## CELT - Global Networking

**Develop your intercultural communication skills**

CELT offers free courses in Global Networking during term time, providing you with the opportunity to develop as a competent transcultural communicator by integrating you into a group of people from a wide variety of social, linguistic and cultural backgrounds.

[celt@york.ac.uk](mailto:celt@york.ac.uk)  
01904 322480  
[york.ac.uk/celt](http://york.ac.uk/celt)

**Department of Language and Linguistic Science**

## Languages for All

Languages for All offers a range of foreign language courses to help you communicate with people from other countries and gain insight into other cultures.

[lfa@york.ac.uk](mailto:lfa@york.ac.uk)  
01904 322493  
[york.ac.uk/lfa](http://york.ac.uk/lfa)

## Open Lectures

**Over 300 events a year**

Let us educate and inspire you!  
[york.ac.uk/events](http://york.ac.uk/events)

## Booking Information

If you are considering enrolling on to one of our adult education evening and day classes, please do not leave it until the last moment to apply. Sadly, we are sometimes forced to cancel a course due to lack of numbers, only to be faced with a sudden flurry of interest after the cancellation has been made. You can imagine how disappointing and frustrating this situation is for everybody involved.

We accept applications for all three terms as soon as the brochure is printed, so your early enrolment is greatly appreciated.

**Full terms and conditions can be found on the Centre's website or page 182.**

**Please be aware of the following dates – these will be when decisions on course viability will be made:**

### Autumn term

Accredited	Monday 17 September 2018
------------	-----------------------------

Non-accredited	Monday 24 September 2018
----------------	-----------------------------

### Spring term

Accredited	Thursday 03 January 2019
------------	-----------------------------

Non-accredited	Monday 14 January 2019
----------------	---------------------------

### Summer term

	Monday 08 April 2019
--	----------------------

Applications received after this date will still be accepted for all viable courses.

## How to Apply

The quickest and easiest way to enrol and pay for all of the courses is via the University's Online Store - please visit [york.ac.uk/lifelonglearning](http://york.ac.uk/lifelonglearning) for a link to the store if you wish to enrol via this method.

- Please complete the application form at the back of this brochure and post it with your cheque made payable to - **The University of York**
- You can enrol in person at the Centre - we are open Monday to Friday, from 9am to 4pm
- You can also enrol at the Open Day Event which will be held at the King's Manor on Tuesday 4 September 2018 from 1.30pm to 3.30pm.

## Joining Instructions

The Centre will issue details of the room(s) when we have final confirmation of the location and know that the class itself is viable. Please note that although we try to give students as long a lead time as possible, students may not receive their acknowledgement letter until a week before the course is due to begin.

## Venue

Unless otherwise stated, classes will be held at the University campus in Heslington.

## Parking

Please be aware that parking on campus during the day can be problematic, so please allow yourself extra time to find a parking space. Please note, car parking charges are in force during the day, until 6pm. Alternatively, there are regular bus services to the campus. For those classes located at the King's Manor, there is no parking available and we would advise you to use local pay and display car parks.

### Online Learning

The Centre offers a number of online distance learning courses hosted by the University's Virtual Learning Environment, all of which appear in the relevant subject area of the brochure. All learning on these courses will take place via distance, making this an ideal way for those with busy schedules to engage in our provision. There is no requirement to be online at any specific point in time, making this a truly flexible learning experience.

Students must have access to a PC or Mac with a broadband-standard of internet connection, and should be familiar with web-browsing - if you have any queries about the technical requirements of these courses, please do call the Centre for advice.

### Teaching methods

Most of our courses are taught by a combination of short lectures and class discussions. Class sizes are often small to facilitate friendly discussions and tutors will frequently use visual aids. Some courses also have visits or fieldwork attached to them.

Our courses are taught by a range of dedicated, friendly and approachable staff who will provide the support that you need on both our non-accredited and accredited options.

### Students with special requirements

As an inclusive learning community, we are keen to ensure that students with disabilities are not disadvantaged in studying and we are committed to providing access and care whenever possible. We do need to be aware of this important information however, and would ask you to indicate any special requirements on your application form.

### Claimants

The Centre also offers a reduction in course fees for people receiving certain benefits: any such reduction is at the discretion of the Head of Lifelong Learning and appropriate evidence must be supplied with the application. Please call the Centre for more information about eligibility and reduced fees for 2018/19.

### Complaints

On the non-accredited programme, should you have a problem with any aspect of the course provision, please contact the Head of Lifelong Learning if the issue can not be resolved with the course tutor.

If you are studying on the accredited programme you should contact your student representative to raise any complaint on your behalf.

### Field trips and visits

Where field trips or other visits are involved, extra costs may be incurred. The Centre will inform those students on application should this apply. It is usually necessary for students to make their own travel arrangements. If your course does include a field trip, you have a legal responsibility to care for your own and other's health and safety whilst on the visit.

### Library access

Please note that if you are studying on the accredited programme you have full borrowing rights at the university library. Those engaged on the non-accredited programme can also request borrowing rights at the library once their course is confirmed as being viable - details on how to request this will be issued along with course joining instructions.

### Learning community

The University has a duty of care towards its students and staff, and we strive towards a community in which individuals accept their obligations and responsibilities in order to enable everyone to live, learn and research in a peaceful and supportive environment. The Head of Centre reserves the right to exclude any student who makes it difficult for the class to operate along the above vision of academic community.

### Terms and Conditions

Your registration on a Centre for Lifelong Learning course will be subject to the following terms and conditions:

1. Participants must be aged 18 years or over to register for a course.
2. Full course fees are due for payment at the time of registration – please contact the Centre for Lifelong Learning (CLL) if you wish to discuss paying in instalments. The Centre looks to support its students in all aspects of study, and aims to be flexible with regard to when payment is received.
3. The University reserves the right to cancel any course which does not recruit a viable number of students. A full refund will be made in this case. In the event of a course being cancelled after its start, a proportional refund will be given. We will endeavour to give a minimum of a week's notice for any cancellation.
4. Refunds are not normally paid after the start of the course. Any request made after this date should be made in writing to the Office Manager.
5. Refunds cannot be given for missed weeks.
6. Refunds may take up to six weeks to process via the University of York's central finance office.

7. Following any enrolment in advance of a course, you have a ten day 'cooling off' period: during this time you can withdraw your application and receive a full refund. After this period, any refund is at the discretion of the Centre: an administrative fee may be applied and you will normally be issued with credit to use towards future CLL courses.

8. Any request to change to a different course must be made to the CLL office and depends upon the availability of places.

9. CLL will seek to keep to the course dates published, but reserves the right to alter times/dates in the event of unforeseen circumstances. If you are unable to attend at the new times/dates arranged for the course, a full refund will be given.

10. CLL reserves the right to cancel a class if the tutor is absent due to illness or unavoidable circumstances. If a class has to be cancelled, the tutor will arrange a replacement class at a time to suit the majority of students. No refunds will be made in the event of some course participants being unable to attend at the rearranged time.

11. The University does not accept responsibility for losses or expenses incurred, however caused.

12. The Head of Centre reserves the right to exclude any student who makes it difficult for the class to operate in line with the University's vision of an academic community.

If you have a query about any of these terms and conditions, please contact the CLL office by email [lifelonglearning@york.ac.uk](mailto:lifelonglearning@york.ac.uk) or telephone **01904 328473**.



## Come and visit us

Do feel free to drop in at the Information Centre at Market Square during normal office hours (weekdays, 9am-4pm) if you would rather have a chat about your study options in person.

## Privacy Statement

By applying for the Centre for Lifelong Learning's courses, offered on behalf of the University of York, you agree to the terms of our privacy statement outlined below.

In order to apply for our courses, we will ask you to complete an application form to collect your personal details. This information will include your name, postal address, email address, telephone number and date of birth. We will also ask you to disclose any relevant disabilities or health conditions so that we can take reasonable steps to provide appropriate support and services to you. Information provided on the application form will be processed to allow us to enter into a contract with you to deliver your study. Disability and health condition data will be used with your consent only.

In addition, the Centre has a legitimate interest to monitor the effectiveness of its programme and may process your data for widening participation purposes. You will not be identified in any research outputs.

Your information will be held by the Centre for Lifelong Learning, stored in the UK and kept secure and in accordance with data protection legislation. It will be retained and disposed of in line with the University's data retention policy.

With your consent, we will also use your contact details to keep you informed about future courses and events as a part of marketing activities. You can withdraw your consent to receive marketing from the Centre at any point by contacting the Centre.

While the Centre may collect your information using outside organisations such as Eventbrite, the Centre will not pass your information to outside organisations unless it is necessary

to do so as part of delivering the course or event, or if there is a legal obligation to do so. Under no other circumstances does the Centre pass your information to other organisations outside of the University of York.

Under the General Data Protection Regulation, you have a right of access to your data, a right to rectification, erasure (in certain circumstances), restriction, objection or portability (in certain circumstances). You also have a right to withdraw consent. If you would like to exercise these rights, please contact [lifelonglearning@york.ac.uk](mailto:lifelonglearning@york.ac.uk) in the first instance.

If you have any questions about this privacy notice or concerns about how your data is being processed, please contact the University's Acting Data Protection Officer by email, telephone or post:

### Acting Data Protection Officer

University of York, Hesington, York, YO10 5DD  
Telephone: 01904 32 3869  
Email: [dataprotection@york.ac.uk](mailto:dataprotection@york.ac.uk)

If you are unhappy with the way in which the University has handled your personal information you have the right to complain to the Information Commissioner's Office. For information on reporting a concern to the Information Commissioner's Office, see [www.ico.org.uk/concerns](http://www.ico.org.uk/concerns).



The information you provide on this form will be used by the Centre for Lifelong Learning, University of York, to contact you about the course/s you are enrolling for and, once enrolled, to communicate with you during the course. Information will be handled in line with data protection legislation and will be kept in accordance with our privacy statement, which can be found on page 184. Date of birth, gender, nationality and ethnicity data will be used for monitoring widening participation purposes only and will not be used in ways that identify individuals. The information will be used for no other purposes.



**UNIVERSITY**  
*of York*

### Personal details

Surname  
(Mr/Mrs/Ms/Miss/Dr)

Forename

Address

Postcode

Contact telephone

Email address

Date of birth

Nationality

Previous qualifications

Ethnicity

Gender

Please let us know of any special requirements because of a disability or health condition. This information will be held in the strictest confidence and used only for the purpose of putting in place appropriate support and services.

### Module details

Autumn 2018  
Module Title:

Fee:  
£

Spring 2019  
Module Title

Fee:  
£

Summer 2019  
Module Title

Fee:  
£

### Payment

(Please see Page 180 for details)

I enclose a cheque for the sum of  
payable to 'University of York'

Total:  
£

### Marketing preferences

We would like to keep in touch with you and provide information about future courses or events offered by us and the wider University that we think may be of interest to you. Please select your preference from the following options:

- I would like to receive regular email updates about Lifelong Learning courses and wider University events (usually fortnightly)
- I would like to receive a copy of the annual brochure in the post

You can change your preferences at any point by contacting [lifelonglearning@york.ac.uk](mailto:lifelonglearning@york.ac.uk).

### Publicity

Where did you learn about our course(s)?

- Brochure mailing list  Facebook  Twitter  From a friend  Website

Library (please specify which)

Other (please specify)



The information you provide on this form will be used by the Centre for Lifelong Learning, University of York, to contact you about the course/s you are enrolling for and, once enrolled, to communicate with you during the course. Information will be handled in line with data protection legislation and will be kept in accordance with our privacy statement, which can be found on page 184. Date of birth will be used for monitoring widening participation purposes only and will not be used in ways that identify individuals. The information will be used for no other purposes.



**UNIVERSITY**  
*of York*

**Personal details**

Surname .....  
(Mr/Mrs/Ms/Miss/Dr)

Forename .....

Address .....

Postcode .....

Contact telephone .....

Email address .....

Date of birth

.....

Please let us know of any special requirements because of a disability or health condition. This information will be held in the strictest confidence and used only for the purpose of putting in place appropriate support and services.

.....

**Course details**

Autumn 2018	1)		Total:
Course Title:	2)		£
	3)		

Spring 2019	1)		Total:
Course Title	2)		£
	3)		

Summer 2019	1)		Total:
Course Title	2)		£
	3)		

**Payment**

(Please see Page 180 for details)

I enclose a cheque for the sum of payable to 'University of York'

Total: £

**Marketing preferences**

We would like to keep in touch with you and provide information about future courses or events offered by us and the wider University that we think may be of interest to you. Please select your preference from the following options:

- I would like to receive regular email updates about Lifelong Learning courses and wider University events (usually fortnightly)
- I would like to receive a copy of the annual brochure in the post

You can change your preferences at any point by contacting [lifelonglearning@york.ac.uk](mailto:lifelonglearning@york.ac.uk).

**Publicity** Where did you learn about our course(s)?

- Brochure mailing list
- Facebook
- Twitter
- From a friend
- Website

Library (please specify which)

Other (please specify)

.....

.....

# Getting to the University

## Car

We recommend drivers approach the University from the junction of the A64 and A1079 on the east of the city, from where the University is signposted. See the maps below for an overview of our location. Parking is limited and visitor parking is on a pay and display basis. Parking is charged at a rate of £1 per hour or £6 per day, and is free at weekends and between 6pm and 8am.

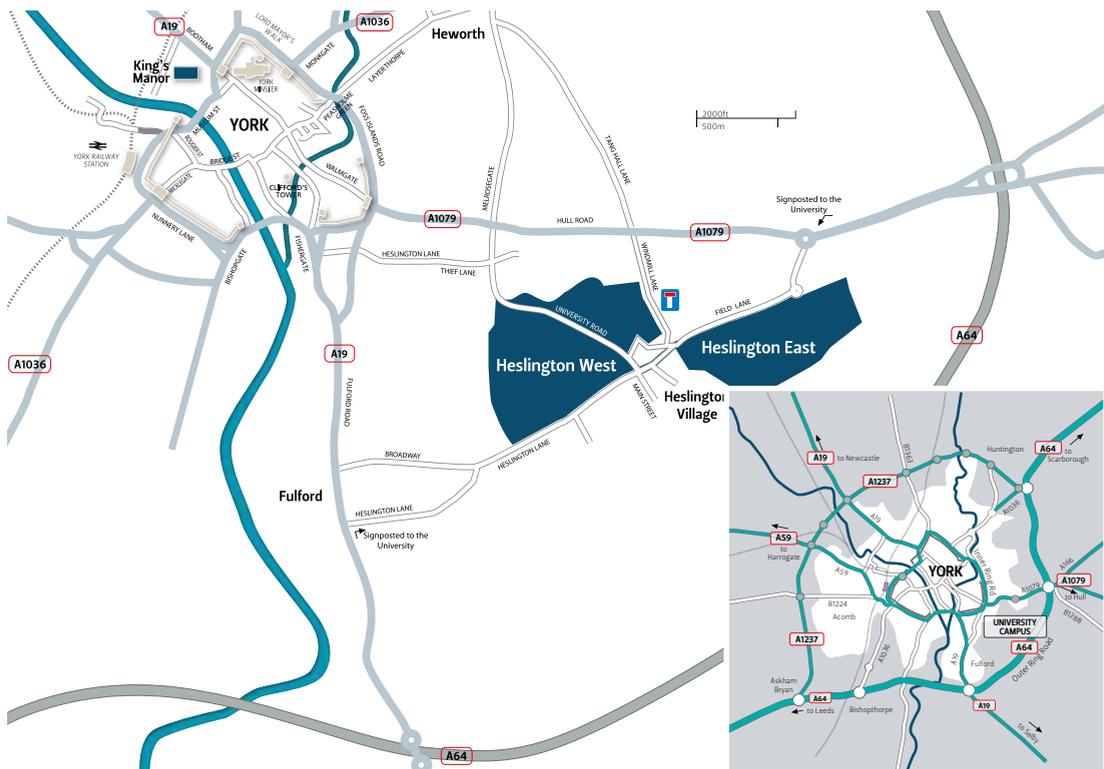
There are disabled parking spaces in all University car parks. Access to parking for Heslington East is via Field Lane. Access from York Sport Village/ Grimston Bar Park and Ride is restricted to permit holders. For satnav users, the main University postcode is YO10 5DD. For Heslington East we recommend using YO10 5GY.

## Bus

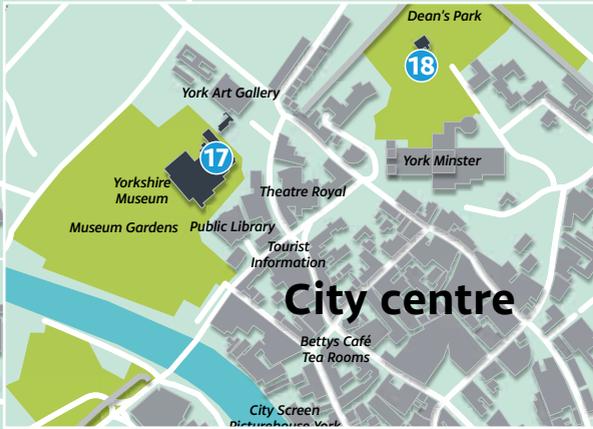
There are buses from the city centre approximately every 5 minutes during the day, and it takes around 20 minutes to reach the campus.

## Cycling

The University has a network of cycle paths and cycle racks are available close to most buildings.



The King's Manor, York city centre

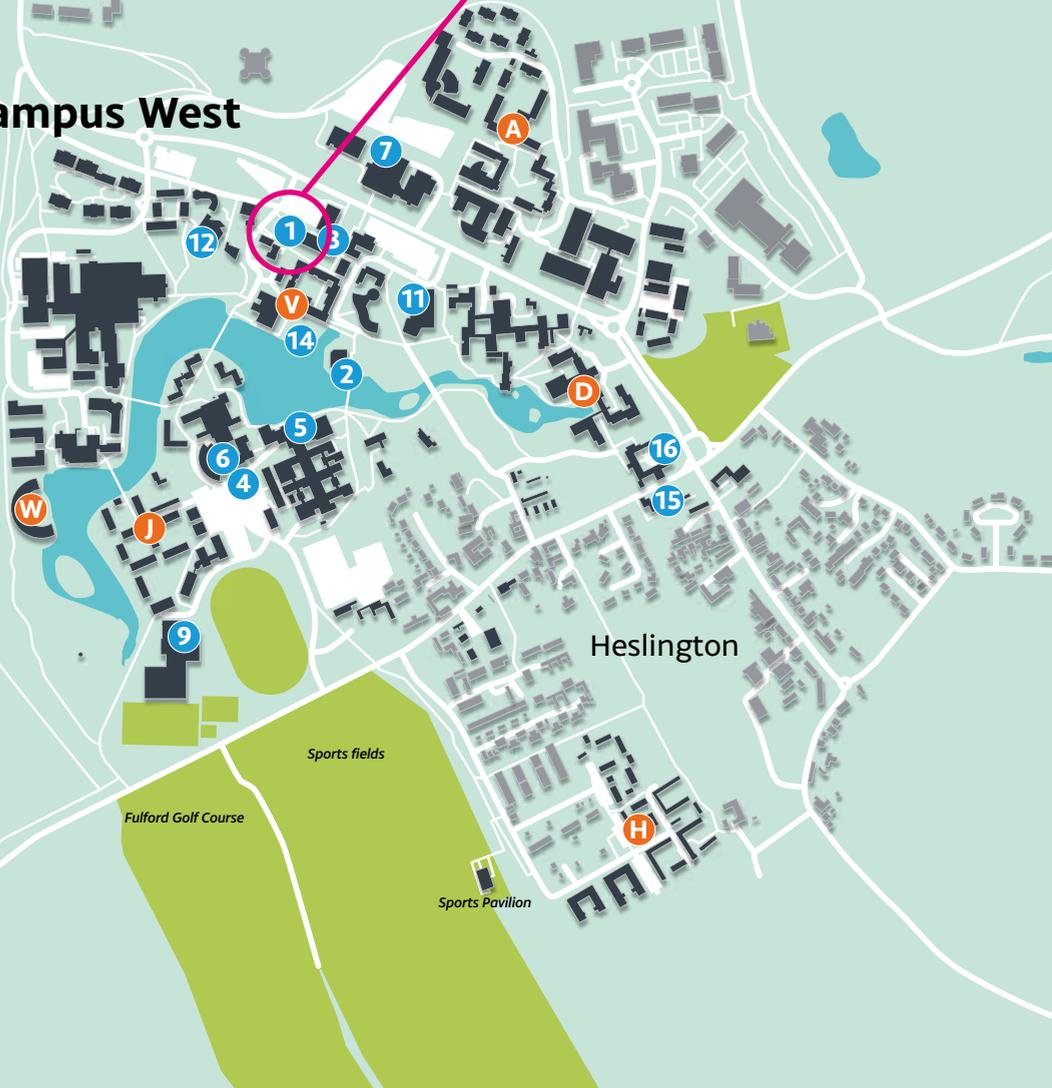


**WALKING TIMES**

Campus West → City centre	25 mins
Central Hall → Ron Cooke Hub	20 mins
Ron Cooke Hub → York Sport Village	15 mins
Central Hall → Halifax College	10 mins

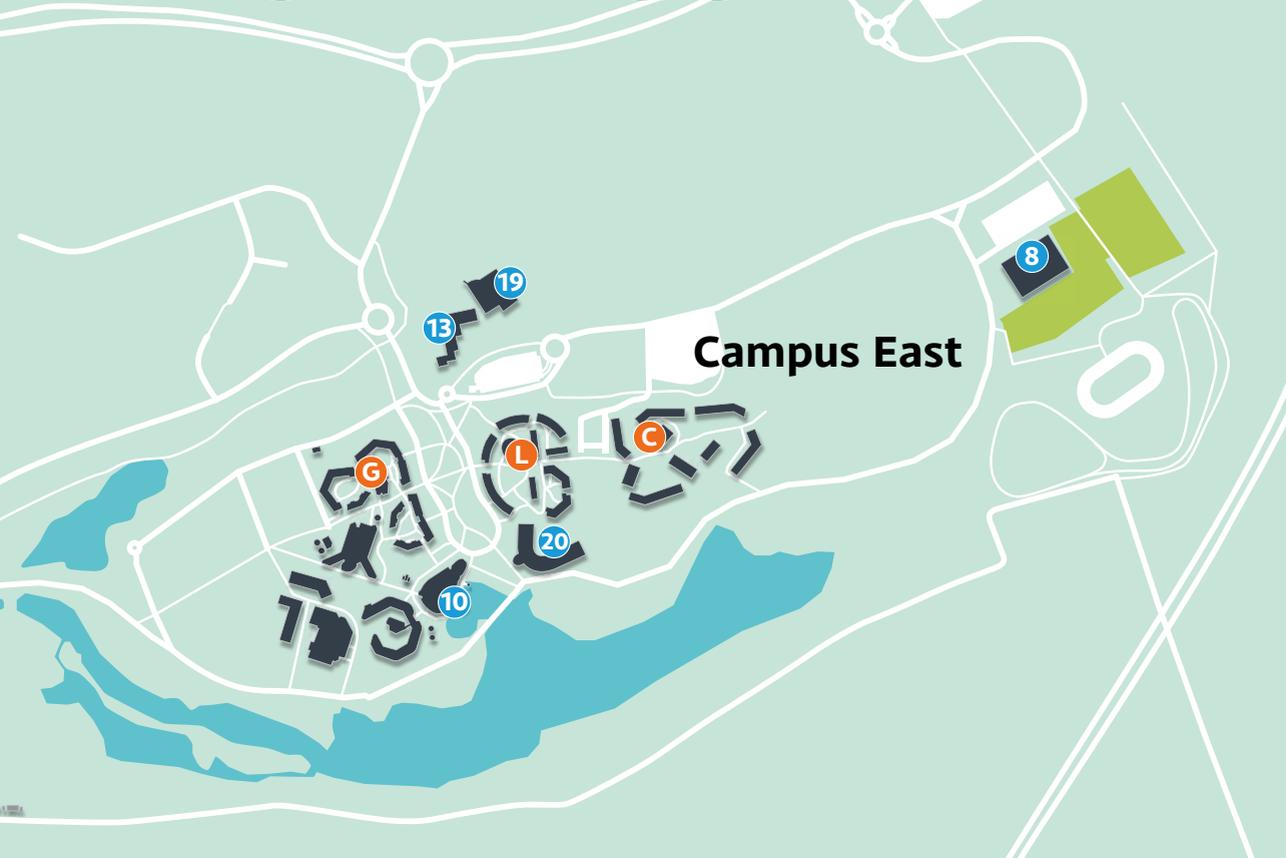
The Centre for Lifelong Learning

Campus West



Heslington

# UNIVERSITY CAMPUS MAP



## KEY BUILDINGS

- |                           |  |
|---------------------------|--|
| 1. Information Centre     | 11. Spring Lane Building               |
| 2. Central Hall           | 12. Jack Lyons Concert Hall            |
| 3. Market Square          | 13. Shops                              |
| 4. YUSU – Students' Union | 14. Greg's Place                       |
| 5. Exhibition Centre      | 15. Student Recruitment and Admissions |
| 6. Roger Kirk Centre      | 16. Heslington Hall                    |
| 7. Library and Archives   | 17. King's Manor (city centre)         |
| 8. York Sport Village     | 18. York Minster Library (city centre) |
| 9. York Sport Centre      | 19. Medical Centre                     |
| 10. Ron Cooke Hub         | 20. Piazza Building                    |

## COLLEGES

- |   |                                  |
|---|----------------------------------|
| A | Alcuin College                   |
| C | Constantine College              |
| D | Derwent College                  |
| G | Goodricke College                |
| H | Halifax College                  |
| J | James College                    |
| L | Langwith College                 |
| V | Vanbrugh College                 |
| W | Wentworth College (postgraduate) |

