

Summer Courses 2008  
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conflict are heightened by the intrusion of the external World in the form of War. The intense suffering and loss that faith seems to demand is rendered with stunning objectivity in these magnificent works.

### Monumental Archaeology of Ancient Egypt

Maria Centrone PhD

4 meetings: Thursday 19, 26 June & 3, 10 July, from 3 – 5 pm

Course fee: £35 (no concessions) Course code: JET009

This course will be intended as a background for those new to studying Egyptology who wish to pursue their interest in the ancient Egyptian civilisation, focusing on monumental archaeology. Through the analysis of royal palaces, tombs, temples and settlements, this course will develop an understanding of the wide range of archaeological material encountered at Egyptian sites, demonstrating how the study of material culture greatly contributes to the understanding of important aspects of ancient Egyptian culture (history, geography, material remains and society).

### Armchair Traveller's Guide to Luxor

Frances Williams MA

4 meetings: Thursday 22, 29 May & 5, 12 June, from 7 – 9 pm

Course fee: £35 (no concessions) Course code: JET010

Famous above all else for the Valley of the Kings and the tomb of Tutankhamun, the area of Luxor has extensive remains of amazing archaeological structures. On the west bank, there are mortuary temples (such as the Ramesseum of Rameses II), tombs of Egyptian nobles, and the village of Deir el Medina, where the Valley of the Kings' tomb workers lived, while the east bank can boast one of the largest temples in the ancient world – Karnak. Students on this course will take a class-based tour of the archaeology of Luxor – providing useful background if you are planning to visit the area, and /or study in its own right of the fascinating development of a sacred landscape.

### An Introduction to Writing Drama for Radio

Malcolm Davidson MA

Study Day: Saturday 21 June, from 10 am – 4 pm

Course fee: £22.50 (no concessions) Course code: JET011

Discover how flexible and far reaching your creativity can become: build vivid and engaging images in your listeners' minds. We will explore the use of music and speech, the effects of sound and of silence. Radio can convey the simplest or the most profound and complex stories and ideas, so whether you are new to creative writing or would like to extend your range into this powerful medium, here is your chance to begin.

**A course syllabus with suggested reading list if applicable to your course will be sent with the acknowledgement letter. If you would like more details about a course before booking, please contact us direct.**

Telephone: 01732 352316 Email: tonbridgeadmin@kent.ac.uk



## Thinking about a part-time course?

Interested in starting a degree but anxious at what it might involve? These free informal talks offer friendly and practical guidance to studying in higher education, with advice on what studying and essay writing entails – an opportunity for you to ask questions and discuss your concerns without any commitment. Tea and coffee provided.

**Please contact us to reserve your free place**

T: 01732 352316 E: tonbridgeadmin@kent.ac.uk

**Wednesday 25 June 10 am – 12 noon**

An introduction to studying Literature

**Wednesday 2 July 11 am – 1 pm**

An introduction to studying History

**Wednesday 2 July 6.30 – 8.30 pm (2 sessions)**

An introduction to studying Literature

or

An introduction to studying Archaeology



## Summer Courses 2008

**Our Information Day will be held on Saturday 14 June, 10 am – 1 pm**

at the University Centre  
Avebury Avenue, Tonbridge

T: 01732 352316

E: tonbridgeadmin@kent.ac.uk

www.kent.ac.uk

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**Kent**  
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Tonbridge

# Application Form

I wish to apply for:

Course Code \_\_\_\_\_

Course Code \_\_\_\_\_

Course Code \_\_\_\_\_

Surname and initials \_\_\_\_\_

Mr/Mrs/Miss/Ms \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Telephone – daytime \_\_\_\_\_

I enclose my cheque payable to **UNIKENT**/or debit my Credit Card account for the fee of £ \_\_\_\_\_

**Payment by Credit Card** (VISA or MASTERCARD only)

Card number \_\_\_\_\_

Expiry date \_\_\_\_\_

Name and initials (as they appear on the card) \_\_\_\_\_

Signature of cardholder \_\_\_\_\_

## How to apply:

please complete and return this application form to

**The University Centre, Avebury Avenue, Tonbridge, Kent TN9 1TG.**  
Tel: 01732 352316 Email: tonbridgeadmin@kent.ac.uk

A map to assist you in finding the Centre will be sent with an acknowledgement letter.

People who have attended any courses are automatically added to the database and kept informed of new courses. This information is not released to outside organisations. Please write to us if you do not wish your details to be kept on our database.

**Cancellation:** If you find it necessary to cancel your place on a course, we reserve the right to retain your fee. Partial discretionary refunds may be made, but an administrative handling charge will be deducted. The University of Kent reserves the right to cancel a course for whatever reason it deems appropriate, in which case fees for the course will be refunded in full.

# Summer Courses 2008

## Ovid *Metamorphoses*: The Myths of Greece and Rome

Chris Wilson PhD

4 meetings: Monday 2, 9, 16, 23 June, from 10 am – 12 noon

Course fee: £35 (no concessions) Course code: JET002

(There may be an optional outing to the British Museum on 30 June, costs not included in course fee)

Ovid's *Metamorphoses*, although it is a Latin poem by a Roman author, has always been the most accessible, and the most comprehensive, source from the ancient world for the Greek and Roman myths. Ovid's way of telling the myths is highly engaging, but very different from how we find them told in, say, Homer, or the great Greek tragedians of the fifth century. In this course we shall be looking at some of the myths that Ovid tells, and thinking also about how he tells them, and about how his way of telling them differs from that of our other sources, both literary and artistic.

## The Grand Tour

Moreen Biron Cert Ed, Diploma Interior Design, FIDDA

4 meetings: Tuesday 17, 24 June & 1, 8 July, from 10 am – 12 noon

Course fee: £35 (no concessions) Course code: JET003

What is a Grand Tour, why did people take them and where did they go? We will investigate why the Grand Tour was obligatory in the Eighteenth Century and regarded as an essential part of the education of a young gentleman.

This course will consider these factors and the evidence found in architecture and collections in Historic Houses in England today.

## Scott and Stevenson: An Introduction to the Historical Novel

Denyse Straker MA

Study Day: Tuesday 1 July, from 10 am – 4 pm

Course fee: £22.50 (no concessions) Course code: JET005

In this day school we will ask what constitutes a historical novel and look at excerpts from works by Sir Walter Scott (who popularised the genre in the early 19th century) and Robert Louis Stevenson's *The Master of Ballantrae*. Both of these authors draw from events in Scottish history and use them either as a main focus or as a backdrop to their novels. We will look at the style and language used, and the importance of superstition, folklore and characterisation. We shall discuss how these authors create tension and atmosphere, how far their novels are merely 'page turners' and whether they are still popular today.

## Mysteries and Moralities in Late Medieval England

Sheila Sweetinburgh PhD

Study Day: Tuesday 3 June, from 10 am – 4 pm

Course fee: £22.50 (no concessions) Course code: JET004

Like their twenty-first century counterparts, medieval people enjoyed watching plays. Also, like their modern counterparts, they understood that

playwrights often used scenes and characters to comment on topical issues, to highlight moral concerns and to make the audience think about matters such as lifestyle.

We will read three plays: the York 'Crucifixion'; the Towneley 'Second Shepherds' Pageant', and 'Mankind'. This will allow us, as historians, to study the local and regional society that produced such plays, as well as late medieval English society more generally. So, for example, we will consider topics such as religious belief, women's roles, and social tensions. Copies of the texts will be provided.

## How Art is Made and What it Means

Graham Whitham PhD

Study Day: Wednesday 11 June, from 10 am – 4 pm

Course fee: £22.50 (no concessions) Course code: JET006

Through slides, videos, talks and discussion, we will look at the major techniques and processes used in making art and consider how these contribute to its meaning. We will examine the use of oil paint, watercolour, tempera, acrylic, fresco, collage, mixed media, and various forms of making sculpture, by artists from the Middle Ages to the present day.

## The Photograph: Its History & Culture

Jane Powell MA

Study Day: Wednesday 25 June, from 10 am – 4 pm

Course fee: £22.50 (no concessions) Course code: JET007

By looking at some iconic photographs, this study day introduces students to some of the issues that surround the emergence of the medium of photography and its impact on society and culture. It will explore the themes of the photograph both as art and as document. No practical photography is involved and no previous knowledge of photography is required. The course will form an introduction to the history of photography and suggest ways in which photography intersects with art, culture, and politics. It will use specific photographs by photographers such as, for example, Edward Curtis, Alfred Stieglitz and Diane Arbus to challenge assumptions about photography as art, document and 'truth'. Photographs from a wide range of periods will be used to provide a focus for discussion.

## Love, Faith & War in *Brideshead Revisited* and *The End of the Affair*

Geoff Doel PhD

4 meetings: Thursday 12, 19, 26 June & 3 July, from 10 am – 12 noon

Course fee: £35 (no concessions) Course code: JET008

Evelyn Waugh and Graham Greene dramatised the tension and conflict caused when the demands of religion appear to clash with extra-marital human love, especially between Catholic and unbeliever. In two of the greatest and most compassionate twentieth century novels, *Brideshead Revisited* and *The End of The Affair*, the themes of sexual & religious