Undergraduate Diploma in Creativity Theory, History and Philosophy

2019-2020

Course code: 1920DCR112

COURSE GUIDE
Welcome to the Undergraduate Diploma in Creativity Theory, History and Philosophy, a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Diploma is taught and awarded at FHEQ level 5 (i.e. second-year undergraduate level) and attracts 60 credits. The award is completed in one academic year. For further information about academic credit please see our website: http://www.ice.cam.ac.uk/studying-with-us/information-for-students/qualifications-that-we-offer.

The course offers three termly units and a syllabus and reading and resource list for each of these units are included in this course guide.

The course aims to allow students to:

- To develop the students’ ability to analyse, evaluate and communicate key concepts within creativity theory and the history of creativity, and to exercise significant judgement across a broad range of functions, including: creativity as an emergent process; creativity as an incremental process.
- To develop students’ capacity to interact effectively within a team, giving and receiving information and ideas (learning to identify new problems) and learning to modify responses where appropriate within a collaborative framework.
- To develop students’ ability to assess own capabilities using justifiable criteria set by self and others taking the wider needs of the context into account.

### Teaching staff

**Course Director:**

**Abigail Docherty**

Abi is a playwright, working both in theatre and for BBC Radio 4. She teaches Performance and Writing for Stage at ICE.

Her play *One Thousand Paper Cranes* won the Best Scottish Contribution to Drama at the Edinburgh Fringe Festival in 2011 and will be produced by the New Victory Theater, New York City in 2018. Other work includes *Sea and Land and Sky* which won the 2010 National Open Stage Playwriting competition at the Tron Theatre in Glasgow, and is published by Methuen Drama.

Her teaching work uses a mixture of media, including music, poetry and art-making in order to encourage students to create dramatic voice and text.

**Tutors:**

**Dr Alex Carter - Academic Director, Institute Teaching Officer in Philosophy**

Alex was awarded his PhD in Philosophy by the University of Essex in 2015. Before this, Alex studied Philosophy & Ancient History at the University of Wales, Swansea and Philosophy at the University of Bristol. Alex has over five years of teaching experience in Ethics, History of Philosophy and Philosophy of Religion. He has worked at the Institute of Continuing Education since 2015 as Academic Director for Philosophy and as a Panel Tutor.

Alex's teaching method was developed at the University of Essex where the principle aim is to get students to feel the "pain of the problem", i.e. to make plain the very real ways in which philosophical problems affect our lives. Accordingly, Alex is most keen to offer his support to philosophical projects that, not only to inform contemporary debates, but actively affect change. Alex's ongoing research interests include the theology of Simone Weil and Ludwig Wittgenstein’s ethical philosophy.
Dr Martin Parker-Dixon

Dr Martin Parker-Dixon is a lecturer in music at University of Glasgow's School of Culture and Creative Arts. He is currently a bye fellow at Fitzwilliam College. His research interests are in the interdisciplinary area of twentieth-century music and philosophy. From his PhD onwards, Martin has been exploring music in its moment of production, as a “creative process”. His recent and forthcoming papers are concerned in one way or another with the peculiarities that arise when artists themselves make claims about art.

Julie Webb

Julie Webb is a psychotherapist and supervisor in private practice in Cambridge and a member of the counselling and wellbeing team at Anglia Ruskin University. As a counselling trainer and lecturer in both FE and HE settings, Julie is passionate about experiential process: how we encounter one another and the ethics involved in empathic, supportive and encouraging environments.

She has a particular interest in the relevance of philosophy to therapy and Zen Buddhism; has published reviews and articles in professional therapy journals and is co-editor of *Therapy and the Counter-tradition: the edge of philosophy* (2016). Her latest contribution is a chapter in the forthcoming *Revisioning Person-centered Therapy* (2018).

She writes poetry, micro-fiction and is currently writing her first novel.

Administrative staff

Arts and Sciences Enquiries
e. arts@ice.cam.ac.uk
t. 01223 761322

Venue

Madingley Hall is the University of Cambridge’s campus dedicated to continuing education for adults. The magnificent Hall was built in the sixteenth century and acquired by the University in 1948. The Hall has been used by the Institute of Continuing Education as a venue since 1975.

You will be taught in one of 14 classrooms at Madingley Hall where classrooms are arranged and equipped to encourage effective small group learning and peer interaction. Technology-enhanced learning, including lecture capture where appropriate, is used in many classes and wi-fi is available throughout the site. We also provide a range of social learning spaces which you can make use of before, or after, your class. Seven acres of superb gardens and grounds designed by Capability Brown provide space to think, reflect and relax. We offer a range of catering including formal dining, sandwiches and snacks, and a full-service bar. If you are travelling a long distance you may wish to book accommodation in one of the Hall's 62 ensuite bedrooms. The student B&B rate is £60/night.

The Hall is situated three miles west of Cambridge with easy access from the M11 and the A14. There is ample free on-site car parking. Central London and Stansted Airport can be reached in under an hour by train from Cambridge railway station. Taxis from the railway station to Madingley Hall typically take around 20-25 minutes. Full directions are given on our website at: www.ice.cam.ac.uk/about-us/how-find-us

Tea, coffee and lunch are provided at Madingley Hall on each of the teaching weekends.
Contact details of ICE

Institute of Continuing Education
University of Cambridge
Madingley Hall
Madingley
Cambridge
CB23 8AQ
T: 01223 746222
www.ice.cam.ac.uk
ug-awards@ice.cam.ac.uk

Please also refer to the ‘information for students’ section on ICE’s website
for award-bearing courses for further information and guidance relating to all aspects of the course
including study skills, assignments, assessment and moderation. The Course Information and Help and
Guidance section of the ICE VLE will also contain valuable information specific to your course.

Information correct as at 12.11.19
Syllabus for first unit
Unit 1

In the beginning: Creation, Myth-making, and Acts of God

Start date 18 January 2020
End date 16 February 2020

Dates 18 – 19 January & 15 – 16 February 2020
Time See list below

Venue Madingley Hall, Madingley, Cambridge CB23 8AQ

Tutors Dr Alex Carter
Abigail Docherty
Julie Webb

No of meetings Two weekends

Aims

This unit allows students to:

- uncover the origins and meanings of ancient and early modern notions of creativity;
- engage with cross-cultural ancient, classical, and religious histories, philosophies, and literary texts, paintings and artefacts;
- develop analytic and critical thinking skills to help maintain an open mind.

Content

This unit will introduce students to key themes, concepts, and terms of creativity theory. The origins and meaning of early notions of creativity as ‘creation’ (something arriving from nothing, ex-nihilo, as an act of ‘God’) will be explored by engaging with cross-cultural ancient, classical, and religious histories, philosophies, and literary texts, paintings and artefacts.

Presentation of the unit

Teaching and learning on the course is delivered through a combination of formal presentations by the tutor and through reading and assignments to be undertaken individually by students outside the course sessions. Students will also be expected to undertake interactive and participative methods of teaching and learning, such as group exercises, oral presentations and online discussions. Student participation also involves sharing work and applying constructive criticism to the work of other students.
Provisional lecture list

All teaching will take place at Madingley Hall unless otherwise stated.

Weekend 1: Saturday 18 January - Sunday 19 January 2020

Saturday 18 January

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Description</th>
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<tbody>
<tr>
<td>10 – 11</td>
<td>Welcome</td>
<td>Introduction to the course</td>
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<tr>
<td>11 – 12</td>
<td>Lecture</td>
<td>The Evolution of Creativity Over Time: a thematic analysis</td>
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<td>12 – 1</td>
<td>Lunch</td>
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<td>1 – 3</td>
<td>Seminar</td>
<td>Inventing truth</td>
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<td>3 – 5</td>
<td>Skills Session</td>
<td>Maintaining an open mind</td>
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</tbody>
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Sunday 19 January

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<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Description</th>
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<tbody>
<tr>
<td>10 – 11</td>
<td>Lecture</td>
<td>Ex Nihilo: Creation as a divine act</td>
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<tr>
<td>11 – 12</td>
<td>Seminar</td>
<td>What is divine about creation?</td>
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<tr>
<td>12 – 1</td>
<td>Lunch</td>
<td></td>
</tr>
<tr>
<td>1 – 5</td>
<td>Workshop &amp; Peer Group Supervisions</td>
<td>What makes Creativity hard to teach?</td>
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<td></td>
<td><em>Peer Group Supervisions: in groups of 5-6, students will discuss their aims for the course and their first assignments.</em></td>
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</table>

Weekend 2: Saturday 15 February - Sunday 16 February 2020

Saturday 15 February

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<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Description</th>
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<tbody>
<tr>
<td>10 – 11</td>
<td>Welcome</td>
<td>Looking forward</td>
</tr>
<tr>
<td>11 – 12</td>
<td>Lecture</td>
<td>Myth-making and story-telling in the Ancient World (or “Fantastic beasts and how to avoid them”)</td>
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<tr>
<td>12 – 1</td>
<td>Lunch</td>
<td></td>
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<tr>
<td>1 – 3</td>
<td>Seminar</td>
<td>Modern myths: narrative, self and purity</td>
</tr>
<tr>
<td>3 – 5</td>
<td>Skills Session</td>
<td>Myth-meaning and myth-making</td>
</tr>
</tbody>
</table>
Sunday 16 February

Lecture 10 – 11
Fear of the new and the conditions for change

Seminar 11 – 12
Q&A session

Lunch 12 – 1

Workshop 1 – 5
Creative artefacts: What makes someone create? What makes something creative?

Formative assignment: identify a “creative moment” in history. What makes it creative? [500 words]

Learning outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

1. identify key ancient and early modern notions of creativity, e.g. as a divine act;
2. critically assess the creative aspects of particular texts, paintings and artefacts;
3. apply philosophical techniques to draw fruitful connections between historical events.

Student assessment

As part of a Diploma course, this unit requires a commitment to reading and pre-class preparation.

Students will be encouraged to read set texts, participate in class discussion, and undertake independent research.

Students are required to submit a formative assignment of 3,000 - 3,500 words on one of the titles given below. Students will receive feedback about the formative assignment and at the end of unit 3 students will be required to submit it as part of their summative assessment portfolio (see unit 3 for details).

Assignment titles – please choose one of the following:

1) Why is creation ex nihilo associated with divine acts?
2) Is the notion of divine creation relevant today?
3) What are myths for?
4) Can truth be invented? If so, why? If not, why not?
5) Identify a work of art from the Ancient World or the Renaissance (1300-1600). What makes it creative?
6) What factors contribute to making a particular period in history creative?

Closing date for the submission of unit 1 formative assignment: Monday, 9th March 2020 by 12.00 (noon) GMT (Greenwich Mean Time).
For the award of credit the assignment will be weighted at 30% of the course total.

Students are expected to submit their assignments online and feedback on assignments is delivered online.

**Bibliography & Online Resources**

**Titles in bold are essential reading.**


Creativity in the Age of the Enlightenment: Evolutions, Adaptations and Individual Acts

Start date 25 April 2020
Dates 25–26 April & 30–31 May 2020
End date 31 May 2020
Time See list below
Venue Madingley Hall, Madingley, Cambridge CB23 8AQ
Tutors Dr Alex Carter, Abigail Docherty, Julie Webb, Dr Martin Parker-Dixon
No of meetings Two weekends

Aims
This unit allows students to:

- further explore the historical development of ideas concerning creativity in Europe during the Enlightenment;
- consider the impact of scientific discovery on religious notions of creativity;
- challenge their own thinking about how ideas and creative practices come about.

Content
This unit explores changes in cultural ideas of ‘creativity’ in the 18th and 19th centuries, e.g. as a process of transformation of substances that already exist, through individual acts of genius and the ‘force’ of ‘inspiration’ (Pope, 2005). Creativity now comes from ‘inside’ the human imagination, idealised as a process only available to a few ‘chosen’ geniuses.
Presentation of the unit

Teaching and learning on the course is delivered through a combination of formal presentations by the tutor and through reading and assignments to be undertaken individually by students outside the course sessions. Students will also be expected to undertake interactive and participative methods of teaching and learning, such as group exercises, oral presentations and online discussions. Student participation also involves sharing work and applying constructive criticism to the work of other students.

Provisional lecture list

All teaching will take place at Madingley Hall unless otherwise stated.

Weekend 1: Saturday 25 April - Sunday 26 April 2020

Saturday 25 April

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>10 – 11</td>
<td>Welcome</td>
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<tr>
<td>11 – 12</td>
<td>Reflections on Unit 1, and what to expect in Unit 2</td>
</tr>
<tr>
<td>12 – 1</td>
<td>Lunch</td>
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<tr>
<td>1 – 2</td>
<td>Seminar</td>
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<td>2 – 5</td>
<td>Skills Sessions</td>
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<tr>
<td>10 – 11</td>
<td>Lecture</td>
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<tr>
<td>11 – 12</td>
<td>Eureka moments: shifting the paradigm</td>
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<tr>
<td>12 – 1</td>
<td>Lunch</td>
</tr>
<tr>
<td>1 – 2</td>
<td>Seminar</td>
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<tr>
<td>2 – 5</td>
<td>Skills Sessions</td>
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Sunday 26 April

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<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>10 – 11</td>
<td>Lecture</td>
</tr>
<tr>
<td>11 – 12</td>
<td>Genius in the 18th Century: the Kantian picture.</td>
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<tr>
<td>12 – 1</td>
<td>Lunch</td>
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<tr>
<td>1 – 5</td>
<td>Workshop &amp; Peer Group Supervisions</td>
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<td></td>
<td>In this workshop we will get a practical grasp of the concepts of possibility, exemplarity, rule-following, and exceptions by playing 18th Century 'Musical Dice Games', and perhaps inventing games of our own. Peer Group Supervisions: in groups of 5-6, students will discuss the feedback on their Unit 1 assignments and look forward to their assignments for Unit 2.</td>
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</table>
Weekend 2: Saturday 30 May - Sunday 31 May 2020

Saturday 30 May

Welcome 10 – 11 Looking forward
Lecture 11 – 12 Creativity in the age of reason
Lunch 12 – 1
Seminar 1 – 3 What role does reason play in creative practice?
Skills Sessions 3 – 5 Self-reflection and imagination workshop?

Sunday 31 May

Lecture 10 – 11 Lewis Carroll and the art of self-contradiction
Seminars 11 – 12 Must our ideas always make sense?
Lunch 12 – 1
Lecture 1 – 2 “Nothing new under the Sun”
Seminar 2 – 3 Are all modern inventions adaptations of old ideas?
Skills Sessions 3 – 5 Mystery Science Theatre 3000™: The invention exchange™. In groups of 2 or 3, students will present an all new invention, an adaptation and an evolved idea. Formative exercise (VLE): Invention, adaptation or evolution?

Learning outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

1. analyse different conceptions of creativity and specify how these conceptions changed over time;
2. understand the role imagination and the intellect play in generating new ideas;
3. think reflectively and reflexively about their own thinking and introduce new ways of thinking creatively.

Student assessment

As part of a Diploma course, this unit requires a commitment to reading and pre-class preparation.
Students will be encouraged to read set texts, participate in class discussion, and undertake independent research.

Students are required to submit a formative assignment of 3,000 - 3,500 words on one of the titles given below. Students will receive feedback about the formative assignment and at the end of unit 3 students will be required to submit it as part of their summative assessment portfolio (see unit 3 for details).

**Assignment titles – please choose one of the following:**

1) Critically discuss the romantic conception of creativity as the lone genius.

2) In what ways is the imagination limited?

3) Is every invention an adaptation?

4) ‘Do I contradict myself? Very well, I contradict myself. I am large I contain multitudes’. What does this indicate about the nature of thought?

5) Is a creative genius born or made? Justify your answer.

6) According to E. M. Forster, “Look before you leap is criticism’s motto. Leap before you look is creativity’s.” To what extent is criticism antithetical to creativity?

**Closing date for the submission of unit 2 formative assignment: Friday, 19th June 2020 by 12.00 (noon) BST (British Summer Time).**

For the award of credit the assignment will be weighted at 30% of the course total.

Students are expected to submit their assignments online and feedback on assignments is delivered online.

**Bibliography & Online Resources**

Titles in bold are essential reading.


Creativity in the Twentieth Century: Complexities, Chaosmos and Constant Becomings

Start date 20 June 2020
End date 2 August 2020
Dates 20 – 21 June &
1 – 2 August 2020
Time See list below

Venue Madingley Hall, Madingley, Cambridge CB23 8AQ
Tutors Dr Alex Carter
Abigail Docherty
Julie Webb

No of meetings Two weekends

Aims

This unit allows students to:

- expose contemporary visions of creative practice, e.g. as dynamic and democratic;
- situate contemporary ideas concerning creativity within an historical context;
- critically examine the relationship between creation and de-creation.

Content

This unit assesses the more 'modern' idea that creativity is conceptualised as plural, dynamic, democratic (not the preserve of geniuses), participative, and constantly emerging (Pope, 2005). The unit will reflect these ideas by engaging with the scientific and cultural advances of the twentieth century, as well as examining this period's great capacities for self-destruction (de-creation).

Presentation of the unit

Teaching and learning on the course is delivered through a combination of formal presentations by the tutor and through reading and assignments to be undertaken individually by students outside the course sessions. Students will also be expected to undertake interactive and participative methods of teaching and learning, such as group exercises, oral presentations and online discussions. Student participation also involves sharing work and applying constructive criticism to the work of other students.
Provisional lecture list

All teaching will take place at Madingley Hall unless otherwise stated.

**Weekend 1: Saturday 20 June - Sunday 21 June 2020**

### Saturday 20 June

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 – 11</td>
<td>Welcome</td>
<td>Reflections on Unit 2, and what to expect in Unit 3</td>
</tr>
<tr>
<td>11 – 12</td>
<td>Lecture</td>
<td>Democratising ideas: Creativity today</td>
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<tr>
<td>12 – 1</td>
<td>Lunch</td>
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<tr>
<td>1 – 2</td>
<td>Lecture</td>
<td>Postmodernism</td>
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<td><em>Formative assessment (VLE): Häagen-Dazs, Ben and Jerry and Heston Blumenthal: a critical analysis</em></td>
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<tr>
<td>3 – 5</td>
<td>Seminar</td>
<td>“I could do that” – the enigma of modern art</td>
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### Sunday 21 June

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Details</th>
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<tbody>
<tr>
<td>10 – 11</td>
<td>Lecture</td>
<td>Creativity and de-creation: Maurice Blanchot</td>
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<tr>
<td>11 – 12</td>
<td>Lecture</td>
<td>Self/no-self</td>
</tr>
<tr>
<td>12 – 1</td>
<td>Lunch</td>
<td></td>
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<tr>
<td>1 – 5</td>
<td>Workshop &amp; Peer Group Supervisions</td>
<td>Self-reflection exercises</td>
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<td><em>Peer Group Supervisions: in groups of 5-6, students will discuss their Unit 3 assignments.</em></td>
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**Weekend 2: Saturday 1 August - Sunday 2 August 2020**

### Saturday 1 August

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Details</th>
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<tbody>
<tr>
<td>10 – 11</td>
<td>Welcome</td>
<td>Connecting the dots</td>
</tr>
<tr>
<td>11 – 12</td>
<td>Lecture</td>
<td>The Oulippo: outside the margins</td>
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<tr>
<td>12 – 1</td>
<td>Lunch</td>
<td></td>
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<tr>
<td>2 – 4</td>
<td>Seminar</td>
<td>Why is a blank page more frightening than a block of marble?</td>
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<tr>
<td>4 – 5</td>
<td>Skills Sessions</td>
<td>Voluntary obstacles and other helpful tools</td>
</tr>
</tbody>
</table>
Sunday 2 August

Lecture 10 – 11  Guest lecture

Seminars 11 – 12  Panel discussion: Is creativity dangerous?

Lunch 12 – 1

Lecture 1 – 2  On Creative Practice
Seminar 2 – 3  “How creative am I?”
Skills Session 3 – 5  Critical-analysis and self-reflective exercises

Learning outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

1. gain critical distance from contemporary ideas associated with creative practice;
2. make new connections, modify and recombine ancient, modern and post-modern ideas concerning what creativity is (not);
3. recognise and respond to several more challenging aspects of creative practice.

Student assessment

As part of a Diploma course, this unit requires a commitment to reading and pre-class preparation.

Students will be encouraged to read set texts, participate in class discussion, and undertake independent research.

Students are required to submit a formative assignment of 3,000 - 3,500 words on one of the titles given below. Students will receive feedback about the formative assignment and at the end of unit 3 students will be required to submit it as part of their summative assessment portfolio (see summative assessment portfolio section below for details).

Assignment titles – please choose one of the following:

1) How has creativity been democratised? Is the democratisation of creativity a good thing?
2) In what ways is creativity dangerous? Is it worth the risk?
3) What does Blanchot mean when he says that the writer in the act of writing is "dying and without truth."
4) How do obstacles help us to be more creative?
5) Must we destroy in order to create?
6) Henri Bergson defined his Theory of Multiplicity as the moment when "[...] several states of consciousness are organised into a whole, permeate each other, [and] gradually gain a richer
context.” (Bergson, *Time and Free Will*, p.122). How does heterogeneity help us to be more creative?

**Closing date for the submission of unit 3 formative assignment:** Monday, 24th August 2020 by 12.00 (noon) BST (British Summer Time).

For the award of credit the assignment will be weighted at 30% of the course total.

Students are expected to submit their assignments online and feedback on assignments is delivered online.

**Summative assessment portfolio**

Students are required to submit a portfolio of their work for summative assessment with a submission deadline of Monday 14th September 2020 by 12.00 (noon) BST (British Summer Time).

The portfolio is to include:

1) Unit 1 assignment (3,000 - 3,500 words)
2) Unit 2 assignment (3,000 – 3,500 words)
3) Unit 3 assignment (3,000 – 3,500 words)
4) Self-reflective essay (1,000 – 1,500 words)

For the award of credit each assignment is weighted at 30% of the course total and the self-reflective essay at 10% of the course total. Students must pass each individual element of the portfolio in order to pass the course.

Students may be able to re-submit failed work. Please consult the relevant section of the Institute’s Student Handbook for award bearing courses.

**Bibliography & Online Resources**

Titles in bold are required reading.


Brook, Peter, *The Empty Space* (Harmondsworth: Penguin, 1997?)


# TIMETABLE

<table>
<thead>
<tr>
<th>Unit 1</th>
<th></th>
<th></th>
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<tbody>
<tr>
<td>Weekend One</td>
<td>18 – 19 January 2020</td>
<td></td>
</tr>
<tr>
<td>Weekend Two</td>
<td>15 – 16 February 2020</td>
<td></td>
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<table>
<thead>
<tr>
<th>Unit 2</th>
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<th></th>
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<tbody>
<tr>
<td>Weekend One</td>
<td>25 – 26 April 2020</td>
<td></td>
</tr>
<tr>
<td>Weekend Two</td>
<td>30 – 31 May 2020</td>
<td></td>
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<table>
<thead>
<tr>
<th>Unit 3</th>
<th></th>
<th></th>
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<tbody>
<tr>
<td>Weekend One</td>
<td>20 – 21 June 2020</td>
<td></td>
</tr>
<tr>
<td>Weekend Two</td>
<td>1 – 2 August 2020</td>
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Whilst every effort is made to avoid changes to this programme, published details may be altered without notice at any time. The Institute reserves the right to withdraw or amend any part of this programme without prior notice.

University of Cambridge Institute of Continuing Education, Madingley Hall, Cambridge, CB23 8AQ
Tel 01223 746222 www.ice.cam.ac.uk