



UNIVERSITY OF
CAMBRIDGE

Institute of Continuing Education

Undergraduate Certificate in History of Art: Early Modern to Contemporary

2020-2021

Course code: 2021CCR087

COURSE GUIDE

Welcome to the **Undergraduate Certificate in History of Art: Early Modern to Contemporary**, a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Certificate is taught and awarded at FHEQ level 4 (i.e. first-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/info-for-applicants/topic/qualifications>

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

The course aims to allow students to:

- Familiarise themselves with major themes in visual culture from the Early Modern to the Contemporary;
- Feel empowered to conduct their own visual analyses of artworks across all media;
- Learn how to place artworks in their broader historical context, including political, cultural and theoretical.

Teaching staff

Course Director:

Dr Lydia Hamlett is Academic Director in History of Art at the Institute of Continuing Education and a Fellow and Director of Studies at Murray Edwards College, University of Cambridge. She has published a book on mural painting in Britain in the long seventeenth century, *Mural Painting in Britain 1630-1730: Experiencing Histories* (Routledge, 2020). Lydia previously worked in the museums and heritage sectors, including at Tate, the Fitzwilliam Museum, Kettle's Yard and the National Trust. She co-founded, and is on the steering group for, the British Murals Network (britishmurals.org). Lydia's PhD was on ecclesiastical art and architecture in Venice in the Renaissance and she has supervised undergraduates at the University of Cambridge since 2003 on a broad range of subjects.

Tutors:

Dr Aline Guillermet is a Junior Research Fellow in Visual Studies at King's College. She received her PhD in Art History and Theory from the University of Essex in 2015. Aline is a specialist in twentieth and twenty-first century art and is currently writing a book on the importance of science and technology in the work of the German painter Gerhard Richter. Aline taught at the University of Essex between 2015–16, and has supervised undergraduate students at the University of Cambridge since 2016 on a broad range of subjects.

Dr Sarah Pearson is an architectural historian with specialist interest in the architecture of the European Renaissance and in the use of architecture to promote specific ideological or sociological principles. Her PhD was from the University of Reading and the subject of her doctoral thesis was the architect Francesco di Giorgio Martini on whom she has published articles and contributed to the book, *Reconstructing Francesco di Giorgio Architect* (Peter Lang, 2011). Sarah has enjoyed teaching and lecturing at universities and adult education institutions on a variety of art and architectural subjects since 2001. She retains active research interests in Italian art and architecture with particular reference to the rise of Fascism and its expression through Italian design.

Administrative staff

Arts and Sciences Enquiries
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Venue

The Institute of Continuing Education's administrative headquarters are at Madingley Hall, an elegant country house built in the 16th century and set in gardens of about seven acres, designed in the 18th century by Capability Brown. Please visit www.ice.cam.ac.uk and www.madingleyhall.co.uk for further information.

Contact details of ICE

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Please also refer to the 'information for students' section on ICE's website <http://www.ice.cam.ac.uk/studying-with-us/information-for-students> and the 2020/21 Student Handbook 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 28.07.2020

Syllabus for Unit 1

Michaelmas term 2020

Restoration to Pre-Raphaelites

Start date	17 October 2020	End date	19 December 2020
Day	See below	Time	See below
Tutor	Dr Sarah Pearson	Teaching	Sessions are taught through a combination of synchronous and asynchronous delivery. Please see below for details.

Aims

- To allow students to explore the history of the visual arts in Britain in the period 1700-1900;
- To develop students' analytical skills as they read key texts of art theory and criticism, and undertake visual analysis of art and architecture;
- To enable students to acquire good study practice and the ability to relate the works of art they see to their appropriate cultural and historical background.

Content

The period from the seventeenth to the nineteenth centuries saw immense shifts in terms of artistic styles and movements, from a British Baroque inspired by the huge numbers of migrant artists from the Continent, to the "Golden Age" of the eighteenth century, to a Victorian Britain in which conflict emerged between those artists and designers who sought to create innovative contemporary styles and those who immersed themselves in a revival of the arts of the past. During this time art came to be seen by some as a means of social reform, with the highest standards of design and craftsmanship being extended to the decorative as well as to the fine arts. This term examines the painting and architecture of this time of transition and reinvention, placing examples in political and historical context.

Presentation of the unit

Teaching and learning will be delivered remotely through a combination of pre-recorded lectures (formal presentations with slides) and live seminars (tutor-led talk combined with group discussion), as well as reading and assignments undertaken individually by students outside the course sessions. Teaching will include skills sessions that relate to the topics currently being addressed by students (for example, iconography; writing skills; art databases; issues of display and interpretation; how to approach primary sources, etc), and tutor drop-ins that dedicate time for students to ask questions relating to that week's work. In Unit 1, pre-recorded lectures will be released on week in advance of the live seminar in order that students have the opportunity to watch at a time that suits them; alternatively they may be watched in the scheduled times below.

Provisional lecture list

Saturday 17 October 2020, 2.30-5pm

Meeting the group, Tutor's welcome, study skills [SP]
Civil War, Tumult and Change: overview of art and architecture in the British Isles in the 17th century [SP]

Thursday 22 October 2020, 7-9pm

Seventeenth-century classicism in England [SP] – pre-recorded lecture
Seventeenth-century classicism in England [SP] – live seminar

Thursday 29 October 2020, 7-9pm

Rebuilding London after the Great Fire [SP] – pre-recorded lecture
Rebuilding London after the Great Fire [SP] – live seminar

Saturday 31 October 2020, 4-5pm

Tutor drop in/ social [SP]

Thursday 5 November 2020, 7-9pm

The Golden Age and its Critics: overview of art and architecture in the British Isles in the 18th century [SP] – pre-recorded lecture
The Golden Age and its Critics: overview of art and architecture in the British Isles in the 18th century [SP] – live seminar

Thursday 12 November 2020, 7-9pm

Satire and social commentary: Hogarth and Cruikshank [SP] – pre-recorded lecture
Satire and social commentary: Hogarth and Cruikshank [SP] – live seminar

Saturday 14 November 2020, 4-5pm

Tutor drop in/ social [SP]

Thursday 19 November 2020, 7-9pm

The rise of Landscape painting [SP] – pre-recorded lecture
The rise of Landscape painting [SP] – live seminar

Thursday 26 November 2020, 7-9pm

Nationalism, Identity and Empire: overview of art and architecture in the British Isles in the 19th

century [SP] – pre-recorded lecture

Nationalism, Identity and Empire: overview of art and architecture in the British Isles in the 19th century [SP] – live seminar

Saturday 28 November 2020, 4-5pm

Tutor drop in/ social [SP]

Thursday 3 December 2020, 7-9pm

Experiencing Empire: History Painting in the nineteenth century [SP] – pre-recorded lecture

Experiencing Empire: History Painting in the nineteenth century [SP] – live seminar

Thursday 10 December 2020, 7-9pm

Augustus Pugin and the Victorian Gothic Style [SP] – pre-recorded lecture

Augustus Pugin and the Victorian Gothic Style [SP] – live seminar

Wednesday 16 December 2020, 7-9pm

Pre-Raphaelites [SP] – pre-recorded lecture

Pre-Raphaelites [SP] – live seminar

Saturday 19 December 2020, 2.30-5pm

Architecture: technology, progress and rejection [SP] – live seminar

Discussion/ social [SP]

Outcomes

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

- Knowledge of the principal works of each phase studied and their historical, social and artistic contexts;
- Awareness of a range of critical, theoretical and practical approaches to the analysis and evaluation of art history;
- Use of precise critical terminology and, where appropriate, linguistic and stylistic terminology.

Student assignments

Students are required to submit an assignment of 3,000-4,000 words on one of the titles below:

Assignment titles

1. Consider a single example of neo Palladian architecture. How does it conform to Palladian prototypes, and what in its design is innovative?
2. How does the portrayal of the individual change in the portraiture of the 17th OR 18th century?
3. In what ways did the art of the Pre-Raphaelites reflect contemporary political or social concerns?
4. With reference to the written work of either Ruskin or Pugin, consider whether the Gothic Revival

Style is imbued with moral qualities absent from the Classical language.

Closing date for the submission of assignment: Wednesday, 6th January 2021 by 12.00 (noon) GMT (Greenwich Mean Time).

For the award of credit the assignment is weighted at 100% of the unit total.

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

Reading and resource list

Please note: seminar materials for each week will be listed once the VLE for this course opens, including texts and/or images. These will all be provided by the Tutor on the VLE or else freely available online.

Bibliography

General

M. Facos, *An Introduction to Nineteenth Century Art: Artists and the Challenge of Modernity*, New York and London 2011

J. Summerson, *Architecture of the Eighteenth Century*, London 1986

J. Summerson, *Architecture in Britain, 1530-1830*, New Haven and London 1993

L. Walsh, *Guide to Eighteenth-Century Art*, New Jersey and Oxford 2016

Specific

D. Bindman, *Hogarth, Place and Progress*, London 2019

Vitruvius Britannicus: The Classic of Eighteenth-Century British Architecture, by Colen Campbell, New York and Dover 2007

J. E. Crowley, *Imperial Landscapes: Britain's Global Visual Culture, 1745-1820*, New Haven and London 2011

M. Ellis, T. Barringer, V. Osborne, *Victorian Radicals: From the Pre-Raphaelites to the Arts & Crafts Movement*, New York and London 2018

E. Gillin, and H. H. Joyce, *Experiencing Architecture in the Nineteenth Century: Buildings and Society in the Modern Age*, London 2020

C. Harrison, P. Wood, J. Gaiger, *Art in Theory, 1815-1900: An Anthology of Changing Ideas*, New York and London 1998

K. Retford, *The Art of Domestic Life: Family Portraiture in Eighteenth-Century England*, New Haven and London 2006

K. Retford, *The Conversation Piece: Making Modern Art in Eighteenth-Century Britain*, New Haven and London 2017

J. Rosenfeld, *Pre-Raphaelites – Tate Introductions*, New Jersey and Oxford 2012

T. Yorke, *Gothic Revival Architecture - Shire Library*, New York and London 2017

Online Resources

<https://www.tate.org.uk/art/art-terms/p/pre-raphaelite>

<https://www.soane.org/>

<https://www.vam.ac.uk/>

Syllabus for Unit 2

Lent term 2021

Twentieth-Century European Art

Start date	9 January 2021	End date	27 March 2021
Day	See below	Time	See below
Tutors	Dr Aline Guillermet	Teaching	Sessions are taught through a combination of synchronous and asynchronous delivery. Please see below for details.

Aims

- To allow students to explore the history of the visual arts in Europe between 1880-1960;
- To develop students' analytical skills as they read key texts of art theory and criticism, including current debates;
- To enable students to acquire visual analysis skills, good study practice and the ability to relate the works of art they see to their appropriate cultural and historical background.

Content

Starting with Impressionism and Neo-Impressionism, developments of painting styles on the Continent began to reflect technological, social and political change, showing an increasing commitment to the modern world. This unit charts the history of European art from the late 19th century through the avant-garde movements of the 1910s–30s (Cubism, Surrealism, Dadaism). Finally, we will consider the years leading to World War II and its immediate aftermath, a time when the European artistic landscape underwent a dramatic shift.

Presentation of the unit

Teaching and learning will be delivered remotely through a combination of pre-recorded lectures (formal presentations with slides) and live seminars (tutor-led talk combined with group discussion), as well as reading and assignments undertaken individually by students outside the course sessions. Teaching will include skills sessions that relate to the topics currently being addressed by students (for example, iconography; writing skills; art databases; issues of display and interpretation; how to approach primary sources, etc), and tutor drop-ins that dedicate time for students to ask questions relating to that week's work. In Unit 2, pre-recorded lectures will be released on week in advance of the live seminar in order that students have the opportunity to watch at a time that suits them; alternatively they may be watched in the scheduled times below.

Provisional lecture list

Saturday 9 January 2021, 3.30-5pm

Introductory session, Tutor's welcome, study skills [AG]

Thursday 14 January 2021, 7-9pm

What is Modernism? [AG] – pre-recorded lecture

What is Modernism? [AG] – live seminar

Thursday 21 January 2021, 7-9pm

Modern Painting: Towards a New way of Seeing [AG] – pre-recorded lecture

Modern Painting: Towards a New way of Seeing [AG] – live seminar

Thursday 28 January 2021, 7-9pm

Modern Sculpture [Guest lecturer tbc] – pre-recorded lecture

Modern Sculpture [AG] – live seminar

Thursday 4 February 2021, 7-9pm

New Techniques: Cubist and Futurist Collage [AG] – pre-recorded lecture

New Techniques: Cubist and Futurist Collage [AG] – live seminar

Thursday 11 February 2021, 7-9pm

The Interwar Years: Historical and political contexts [AG] – pre-recorded lecture

The Interwar Years: Historical and political contexts [AG] – live seminar

Thursday 18 February 2021, 7-9pm

The European Avant-Gardes [AG] – pre-recorded lecture

The European Avant-Gardes [AG] – live seminar

Thursday 25 February 2021, 7-9pm

Surrealism [Guest lecturer Dr Alyce Mahon, tbc] – pre-recorded lecture

Surrealism [AG] – live seminar

Thursday 4 March 2021, 7-9pm

European photography: New Objectivity and New Vision [AG] – pre-recorded lecture

European photography: New Objectivity and New Vision [AG] – live seminar

Thursday 11 March 2021, 7-9pm

Modernism and World War II: From Paris to New York [AG] – pre-recorded lecture

Modernism and World War II: From Paris to New York [AG] – live seminar

Thursday 18 March 2021, 7-9pm

Art After World War II: The European scene [AG] – pre-recorded lecture

Art After World War II: The European scene [AG] – live seminar

Thursday 25 March 2021, 7-9pm

Art After World War II: New Technologies [AG] – pre-recorded lecture

Art After World War II: New Technologies [AG] – live seminar

Saturday 27 March 2021, 2.30-5pm

British Art [Guest lecturer Alex Massouras, tbc] - pre-recorded lecture

British Art [AG] – live seminar

Tutor-led drop in/ social [AG]

Outcomes

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

- Knowledge of the principal works of each phase studied and their historical, social and artistic contexts;
- Awareness of a range of critical, theoretical and practical approaches to the analysis and evaluation of art history;
- Use of precise critical terminology and, where appropriate, linguistic and stylistic terminology.

Student assignments

Students are required to submit an assignment of 3,000-4,000 words on one of the titles below:

Assignment titles

1. What is Modernism? Discuss in relation to specific examples of modern painting and/or sculpture.
2. Discuss Cubist collage in relation to modern painting in the light of the following categories: medium/materials, surface/depth, appropriation/representation.
3. André Breton defined Surrealism as “pure psychic automatism”. Discuss in relation to specific examples of surrealist works.
4. What role did science and/or technology play in the art of the 1950s in Europe?

Closing date for submission of assignment: Wednesday 31st March 2021 by 12.00 (noon) BST (British Summer Time).

For the award of credit the assignment is weighted at 100% of the unit total.

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

Reading and resource list

Please note: seminar materials for each week will be listed once the VLE for this course opens, including texts and/or images. These will all be provided by the Tutor on the VLE or else freely available online.

Bibliography

General

C. Harrison and P. Wood, eds. *Art in Theory, 1900–2000. An Anthology of Changing Ideas* (2nd edition), London 2003

H. Foster et al. *Art Since 1900: Modernism, Antimodernism, Post-Modernism* (2nd edition), London 2011

Specific

D. Ades, *Dada and Surrealism*, London 1974

T.J. Clark, *Farewell to an Idea: Episodes from a History of Modernism*, New Haven and London 1999

P. Curtis, *Sculpture 1900-1945*, Oxford 1999 (espec. on carving 'Direct Expression through the Material', pp. 73-106)

C. Dossin, ed. *France and the Visual Arts since 1945: Remapping European Postwar and Contemporary Art*, New York 2018 [online access via iDiscover]

B. Fer, D. Batchelor, P. Wood, *Realism, Rationalism and Surrealism: Art Between the Wars*, New Haven and London 1993

P. Hahn and Jeannine Fiedler, eds. *Photography at the Bauhaus*, London 1990

C. Harrison, F. Frascina, G. Perry, *Primitivism, Cubism, Abstraction: The Early Twentieth Century*, New Haven and London 1993

R. Herbert, *Modern Sculpture. A Concise History*, London 1964

M. Morris Hambourg and C. Phillips, eds. *The New Vision: Photography Between the World Wars*, New York 1989

C. Poggi, *In Defiance of Painting: Cubism, Futurism and the Invention of Collage*, New Haven and London 1992

L. Nochlin, *The Politics of Vision: Essays on Nineteenth Century Art and Society*, London 1991

L. Steinberg, *Other Criteria: Confrontations with Twentieth-Century Art*, Chicago 2007

Online Resources

<https://www.moma.org/collection/>

<https://www.tate.org.uk/art>

Syllabus for Unit 3

Easter term 2021

Postmodernism and Contemporary Art

Start date	17 April 2021	End date	29 May 2021
Day	See below	Time	See below
Tutors	Dr Aline Guillermet	Teaching	Sessions are taught through a combination of synchronous and asynchronous delivery. Please see below for details.

Aims

- To allow students to explore the history of the visual arts in Europe between 1960–the present;
- To develop students' analytical skills as they read key texts of art theory and criticism, including current debates;
- To enable students to acquire visual analysis skills good study practice and the ability to relate the works of art they see to their appropriate cultural and historical background.

Content

From the 1960s onwards, artistic practices on both sides of the Atlantic shifted away from traditional media such as painting to focus on technologically-mediated practices (photography, video art, installation art). Moreover, the rise of the “neo-avant-gardes” inaugurated a new relation between art and life, with movements such as Fluxus, Land Art, and Performance Art. This unit traces how these two distinct yet connected frameworks developed over the 1960s and 1970s, and how they have continued to be relevant to recent and contemporary art since the 1980s, from mass media appropriation to art using digital technologies.

Presentation of the unit

Teaching and learning will be delivered remotely through a combination of pre-recorded lectures (formal presentations with slides) and live seminars (tutor-led talk combined with group discussion), as well as reading and assignments undertaken individually by students outside the course sessions. Teaching will include skills sessions that relate to the topics currently being addressed by students (for example, iconography; writing skills; art databases; issues of display and interpretation; how to approach primary sources, etc), and tutor drop-ins that dedicate time for students to ask questions relating to that week's work. In Unit 3, two pre-recorded lectures will be released on week in advance of the live seminars in order that students have the opportunity to watch at a time that suits them.

Provisional lecture list

Saturday 17 April 2021, 4.30-5pm

Tutor's welcome, study skills and resources [AG]

Lectures released w/c Thursday 15 April 2021

What is Postmodernism? [AG] – pre-recorded lecture
Art of the 1960s: New Images (AG) – pre-recorded lecture

Thursday 22 April 2021, 7-9pm

What is Postmodernism? [AG] – live seminar
Art of the 1960s: New Images [AG] – live seminar

Lectures released w/c Thursday 22 April 2021

Global Pop Art [Guest lecturer Dr Sofia Gotti, tbc] – pre-recorded lecture
European movements in the 1960s [AG] – pre-recorded lecture

Thursday 29 April 2021, 7-9pm

Global Pop Art [AG] – live seminar
European movements in the 1960s [AG] – live seminar

Lectures released w/c Thursday 29 April 2021

Conceptual Art: Toward the Dematerialization of Art [AG] – pre-recorded lecture
The Materialities and Politics of Conceptual Art [AG] – pre-recorded lecture

Thursday 6 May 2021, 7-9pm

Conceptual Art: Toward the Dematerialization of Art [AG] – live seminar
The Materialities and Politics of Conceptual Art [AG] – live seminar

Lectures released w/c Thursday 6 May 2021

Feminist Art 70s-80s [Guest lecturer Dr Amy Tobin, tbc] – pre-recorded lecture
Art and Life in the 'Neo-Avant-Gardes' [AG] – pre-recorded lecture

Thursday 13 May 2021, 7-9pm

Feminist Art 70s-80s [AG] – live seminar
Art and Life in the 'Neo-Avant-Gardes' [AG] – live seminar

Lectures released w/c Thursday 13 May 2021

Contemporary Art: New Forms of Spectatorships [AG] – pre-recorded lecture
Contemporary Art: New Technologies [AG] – pre-recorded lecture

Thursday 20 May 2021, 7-9pm

Contemporary Art: New Forms of Spectatorships [AG] – live seminar
Contemporary Art: New Technologies [AG] – live seminar

Lecture released w/c Thursday 20 May 2021

Guest Lecture on Contemporary Photography [Guest lecturer Dr Olga Smith, tbc] – pre-recorded lecture
Contemporary Art: New Politics [AG] – pre-recorded lecture

Thursday 27 May 2021, 7-9pm

Guest Lecture on Contemporary Photography [AG] – live seminar
Contemporary Art: New Politics [AG] – live seminar

Saturday 29 May 2021, 2.30-5pm

Student-led presentations: Contemporary Art
Tate Modern – group discussion [AG]

Outcomes

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

- Knowledge of the principal works of each phase studied and their historical, social and artistic contexts;
- Awareness of a range of critical, theoretical and practical approaches to the analysis and evaluation of art history;
- Use of precise critical terminology and, where appropriate, linguistic and stylistic terminology.

Student assignments

Students are required to submit an assignment of 3,000-4,000 words on one of the titles below:

Assignment titles

1. Discuss the “simulacrum” in relation to Pop Art.
2. What’s the importance of materiality for Conceptual art?
3. In what respect can we speak of digital painting? Discuss three examples.
4. What we call photography today is “a diverse range of practices that verge on the photographic, although none are completely contained within it” (TJ Demos). Interpret this statement with reference to specific works of photography.

Closing date for submission of assignment: Friday 4th June 2021 by 12.00 (noon) BST (British Summer Time).

For the award of credit the assignment is weighted at 100% of the unit total.

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

Reading and resource list

Please note: seminar materials for each week will be listed once the VLE for this course opens, including texts and/or images. These will all be provided by the Tutor on the VLE or else freely available online.

Bibliography

General

C. Harrison and P. Wood, eds. *Art in Theory, 1900–2000: An Anthology of Changing Ideas* (2nd edition), London 2003

H. Foster et al. *Art Since 1900: Modernism, Antimodernism, Post-Modernism* (2nd edition), London 2011

Specific

D. Hopkins. *After Modern Art: 1945–2017* (2nd edition), Oxford 2018

M. Newman and J. Bird, eds. *Rewriting Conceptual Art*. London 1999 [online access via iDiscover]

C. Cotton, *The Photograph as Contemporary Art*. London 2014

Online Resources

<https://www.moma.org/collection/>

<https://www.tate.org.uk/art>

TIMETABLE

Michaelmas term 2020

Unit 1

Session 1	17/10/20
Session 2	22/10/20
Session 3	29/10/20
Tutor drop-in/ Social	31/10/20
Session 4	05/11/20
Session 5	12/11/20
Tutor drop-in/ Social	14/11/20
Session 6	19/11/20
Session 7	26/11/20
Tutor drop-in/ Social	28/11/20
Session 8	03/12/20
Session 9	10/12/20
Session 10	16/12/20
Session 11	19/12/20

Lent term 2021

Unit 2

Session 1	09/01/21
Session 2	14/01/21
Session 3	21/01/21
Session 4	28/01/21
Session 5	04/02/21
Session 6	11/02/21
Session 7	18/02/21
Session 8	25/02/21
Session 9	04/03/21
Session 10	11/03/21
Session 11	18/03/21
Session 12	25/03/21
Session 13	27/03/21

Easter term 2021

Unit 3

Session 1	17/04/21
Session 2	22/04/21
Session 3	29/04/21
Session 4	06/05/21
Session 5	13/05/21
Session 6	20/05/21
Session 7	27/05/21
Session 8	29/05/21

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.