



UNIVERSITY OF
CAMBRIDGE

Institute of Continuing Education

Undergraduate Certificate in History of Art: Early Modern to Contemporary

2022-2023

Course code: 2223CCR087

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: www.ice.cam.ac.uk/info/academic-credits-cats-points

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.

Transferable skills for further study and employability

- The capacity for independent thought and judgement
- The development of independent learning, study and time management skills
- The deployment of skills in critical reasoning
- The development of competence in using IT to support one's work
- The ability to work with others, productively and equitably
- The qualities necessary for employment requiring the exercise of some personal responsibility and the demonstration of high levels of motivation and personal commitment through part-time study

Study hours

The award of academic credit is a means of quantifying and recognising learning and within the UK, one credit notionally represents 10 hours of learning¹. Each of the units in this course attracts 20 credits so students should expect to need to study for approximately 200 hours in total to complete each unit successfully. However, it is recognised that students study at different paces and use a variety of approaches, so this is a recommendation, rather than a hard-and-fast calculation.

1 'Academic credit in higher education in England – an introduction'. The Quality Assurance Agency for Higher Education, 2009

Teaching staff

Academic 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. Lydia's PhD was on ecclesiastical art and architecture in Venice in the Renaissance and she has supervised undergraduate and postgraduate students at the University of Cambridge since 2003 on a broad range of subjects.

Course Directors:

Dr Aline Guillermet is a historian of modern and contemporary art with a specialism in painting since the 1960s. She received her PhD in Art History and Theory from the University of Essex in 2015, where she wrote her doctoral thesis on the German painter Gerhard Richter. Aline taught at the University of Essex between 2015–16, and has taught undergraduate students at the University of Cambridge since 2016 on a broad range of subjects as a Fellow of King's College. Aline is currently writing a book on the importance of science and technology in the work of Gerhard Richter.

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.

Tutors:

Dr Michael Clegg is a historian of modern art with a particular interest in art democratisation and concepts of the middlebrow. His doctoral thesis, completed at the University of Birmingham in 2021, was on British printmaking from 1945 to 1960. He has published on pioneer arts television and post-war curation and is working on a publication based on his PhD research. He has taught a range of art history topics in a variety of settings.

Administrative staff

Arts and Sciences Enquiries
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Institute of Continuing Education

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 www.ice.cam.ac.uk/studying-with-us/information-for-students and the 2022-23 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 21/04/2022

Syllabus for Unit 1
Michaelmas term 2022

Restoration to Pre-Raphaelites

Start date	15 October 2022	End date	17 December 2022
Day	See below	Time	See below
Course Director	Dr Sarah Pearson	Teaching	Sessions are taught through a combination of synchronous and asynchronous delivery. Please see below for details.
Tutor	Dr Sarah Pearson		

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 15 October 2022, 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 20 October 2022, 7-9pm

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

Saturday 22 October 2022, 4-5pm

Tutor drop in/ social [SP]

Thursday 27 October 2022, 7-9pm

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

Thursday 3 November 2022, 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 10 November 2022, 7-9pm

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

Saturday 12 November 2022, 4-5pm

Tutor drop in/ social [SP]

Thursday 17 November 2020, 7-9pm

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

Thursday 24 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

Thursday 1 December 2022, 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

Saturday 3 December 2022, 4-5pm

Tutor drop in/ social [SP]

Thursday 8 December 2022, 7-9pm

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

Thursday 15 December 2022, 7-9pm

Pre-Raphaelites [SP] – pre-recorded lecture
Pre-Raphaelites [SP] – live seminar

Saturday 17 December 2022, 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 4th January 2023 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 list [select]

General

D. Arnold and D. Peters Corbett, eds, *A Companion to British Art: 1600 to the Present* 2013 (available from Wiley via idiscover)

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

Syllabus for Unit 2

Lent term 2023

Twentieth-Century European Art

Start date	7 January 2023	End date	11 March 2023
Day	See below	Time	See below
Course Director	Dr Aline Guillermet	Teaching	Sessions are taught through a combination of synchronous and asynchronous delivery. Please see below for details.
Tutors	Dr Aline Guillermet Dr Michael Clegg		

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 7 January 2023, 3.30-5pm

Introductory session, Tutors' welcome [AG/MC]

Thursday 12 January 2023, 7-9pm

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

What is Modernism? [AG] – live seminar

Thursday 19 January 2023, 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

Saturday 21 January 2023, 4-5pm

Tutor drop in/ social [MC]

Thursday 26 January 2023, 7-9pm

World War I and After: Dada [AG] – pre-recorded lecture

World War I and After: Dada [AG] – live seminar

Thursday 2 February 2023, 7-9pm

Art Between the Wars: Constructivism and the Bauhaus [AG] – pre-recorded lecture

Art Between the Wars: Constructivism and the Bauhaus [AG] – live seminar

Thursday 9 February 2023, 7-9pm

Art Between the Wars: Surrealism [Guest lecturer Professor Alyce Mahon] – pre-recorded lecture

Art Between the Wars: Surrealism [AG] – live seminar

Thursday 16 February 2023, 7-9pm

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

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

Saturday 18 February 2023, 4-5pm

Tutor drop in/ social [MC]

Thursday 23 February 2023, 7-9pm

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

Thursday 2 March 2023, 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 9 March 2023, 7-9pm

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

Saturday 11 March 2023, 3.30-5pm

Tutor drop in/ social [MC]

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. Modernity inaugurated a dramatic shift in artistic practices. Explain how this led to “modernism” as a new artistic era, taking examples from the period 1880–1960. You may focus on any decade(s) of this time bracket as you see fit.
2. How did World War I impact on artistic creation in Europe? Discuss by taking examples of artworks produced in the period 1914–1939.
3. Surrealism drew on the idea of the unconscious mind to inaugurate a range of new artistic methods. Discuss by taking specific examples of Surrealist works.
4. What role did social and political utopia play in the artistic production of the Interwar Period? Discuss in relation to specific artworks produced between 1918–1939.

Closing date for submission of assignment: Wednesday 22nd March 2023 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 list [select]

General

Anna D'Alleva. *How to Write Art History* (2nd edition). London, 2010.

Anne D'Alleva. *Methods & Theories of Art History* (2nd edition). London, 2012.

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

Specific

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

P. Curtis, *Sculpture 1900-1945*, Oxford, 1999

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

B. Fer, F. Frascina, N. Blake. *Modernity and Modernism: French Painting in the Nineteenth century*. London/New Haven, 1993.

B. Fer, D. Batchelor, P. Wood. *Realism, Rationalism and Surrealism: Art Between the Wars*. London/New Haven, 1994.

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

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

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

Syllabus for Unit 3

Easter term 2023

Postmodernism and Contemporary Art

Start date	25 March	End date	27 May 2023
Day	2023 See below	Time	See below
Course Director	Dr Aline Guillermet	Teaching	Sessions are taught through a combination of synchronous and asynchronous delivery. Please see below for details.
Tutors	Dr Aline Guillermet Dr Michael Clegg		

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, 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 25 March 2023, 3.30-5pm

Introductory session, Tutor's welcome [AG]

Thursday 30 March 2023, 7-9pm

What is Postmodernism? [AG] – pre recorded lecture

What is Postmodernism? [AG] – live seminar

Thursday 13 April 2023, 7-9pm

Art of the 1960s: Pop Art's New Images (AG) – pre-recorded lecture

Art of the 1960s: Pop Art's New Images (AG) – live seminar

Saturday 15 April 2023, 4-5pm

Tutor drop in/ social [MC]

Thursday 20 April 2023, 7-9pm

The 1960s in Europe: The German Scene [AG] – pre-recorded lecture

The 1960s in Europe: The German Scene [AG] – live seminar

Thursday 27 April 2023, 7-9pm

From Minimalism to Conceptual Art: Toward the Dematerialisation of Art [AG] – pre-recorded lecture

From Minimalism to Conceptual Art: Toward the Dematerialisation of Art [AG] – live seminar

Thursday 4 May 2023, 7-9pm

The Materialities and Politics of Conceptual Art [AG] – pre-recorded lecture

The Materialities and Politics of Conceptual Art [AG] – live seminar

Saturday 6 May 2023, 4-5pm

Tutor drop in/ social [MC]

Thursday 11 May 2023, 7-9pm

Art and Life in the 'Neo-Avant-Gardes' [AG] – pre-recorded lecture

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

Thursday 18 May 2023, 7-9pm

Contemporary Painting: New Technologies [AG] – pre-recorded lecture

Contemporary Painting: New Technologies [AG] – live seminar

Thursday 25 May 2023, 7-9pm

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

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

Saturday 27 May 2023, 2.30-5pm

Contemporary Art: New Politics [AG]

Tutor-led drop in/ social [AG/MC]

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. How did the social, economical, and political contexts of the 1960s shape Pop Art? Discuss one or several of these contextual aspects in relation to specific examples of Pop Art. You may compare and contrast examples taken from different geographical areas.
2. The shift from painting to Conceptual art led to the so-called 'dematerialisation' of art (L. Lippard). Explain why this description was polemical by assessing the importance of materiality in specific examples of Conceptual art taken from the 1960s and/or 1970s.
3. Discuss the evolution of painting as a medium after 1960.
4. How does the art of the 1960 and 1970s relate to the avant-garde movements of the early twentieth century (e.g. Dada, Surrealism, etc.)? Assess the usefulness of referring to the production of the 1960s and 1970s as "neo avant-garde" (B. Buchloh) in relation to specific examples.

Closing date for submission of assignment: Friday 9th June 2023 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 list [select]

General

Anna D'Alleva. *How to Write Art History* (2nd edition). London, 2010.

Anne D'Alleva. *Methods & Theories of Art History* (2nd edition). London, 2012.

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

Specific

A. Alberro and B. Stimson, eds. *Conceptual Art: A Critical Anthology*. Cambridge, MA/London, 1999.

H. Foster, ed. *The Anti-Aesthetic: Essays on Postmodern Culture*. Port Townsend, Washington, 1983.

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

S. H. Madoff. *Pop Art: A Critical History*. Berkeley, 1997.

A. Michelson, ed. *Andy Warhol*, October Files 2, Cambridge MA, 2001.

TIMETABLE

Michaelmas term 2022

Unit 1

Session 1	15/10/22
Session 2	20/10/22
Tutor drop-in/ Social	22/10/22
Session 3	27/10/22
Session 4	03/11/22
Session 5	10/11/22
Tutor drop-in/ Social	12/11/22
Session 6	17/11/22
Session 7	24/11/22
Session 8	01/12/22
Tutor drop-in/ Social	03/12/22
Session 9	08/12/22
Session 10	15/12/22
Session 11	17/12/22

Lent term 2023

Unit 2

Session 1	07/01/23
Session 2	12/01/23
Session 3	19/01/23
Tutor drop-in/ Social	21/01/23
Session 4	26/01/23
Session 5	02/02/23
Session 6	09/02/23
Session 7	16/02/23
Tutor drop-in/ Social	18/02/23
Session 8	23/02/23
Session 9	02/03/23
Session 10	09/03/23
Session 11	11/03/23

Easter term 2023

Unit 3

Session 1	25/03/23
Session 2	30/03/23
Session 3	13/04/23
Tutor drop-in/ Social	15/04/23
Session 4	20/04/23
Session 5	27/04/23
Session 6	04/05/23
Tutor drop-in/ Social	06/05/23
Session 7	11/05/23
Session 8	18/05/23
Session 9	25/05/23
Session 10	27/05/23

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
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