



# Summer Schools 2017

THE THIRD AGE TRUST



THE UNIVERSITY OF THE THIRD AGE

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# INTRODUCTION

In 1998, the Standing Committee for Education (SCE) came up with the idea to organise a national summer school to provide U3A members with an opportunity to participate in a residential study experience.

In 1999 Phyllis Babb (Sarum U3A) and a member of the SCE organised the first school in York and it was so successful that national summer schools became an integral part of U3A life, with 2 schools a year being organised from 2002.

The summer schools are a wonderful example of self-help learning with all the tutors being U3A members, who give up a significant amount of their time to provide attendees with an enjoyable and participatory learning experience.

The usual pattern of a summer school is arrival on the Monday afternoon with an introductory seminar before dinner, approximately 5 hours of seminars on both the Tuesday and the Wednesday and 3 hours on the final morning, with plenty of breaks and opportunities for socialising with U3A members from all over the UK.

This year, Schools take place at:

## **School 1**

Harper Adams University, Newport, Shropshire TF10 8NB

17 – 20 July 2017

## **School 2**

Royal Agricultural University, Cirencester GL7 6JS

14 – 17 August 2017

## **School 3**

Royal Agricultural University, Cirencester GL7 6JS

11 – 14 September 2017

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# BOOKING NOTES

Book online at [u3auk.wufoo.eu/forms/summer-schools-2017](http://u3auk.wufoo.eu/forms/summer-schools-2017) or call the National Office.

1. Booking is online, where you can pay by credit/debit card, PayPal, cheque or bank transfer. If you have any issues with booking online, call the Summer School team at the National Office (020 8466 6139) who will be happy to book your place for you over the phone. Please note if you book by telephone you must pay by cheque or bank transfer.
2. One form to be completed by each applicant. When you put your name, please ensure that it is the one you wish to have on your badge.
3. Students cannot mix courses or transfer to another course on arrival. Some courses may have to be cancelled if there are insufficient numbers.
4. Accommodation: Single student bedrooms with en-suite facilities arranged on 2/3 floors in villas. Towels and complimentary tea/coffee facilities are provided. There are a few double bedded rooms at Cirencester allocated on a first-come first-served basis. There are some twin-bedded rooms at both Universities.
5. Travel: The universities are in rural locations and public transport is infrequent. Harper Adams is a 15 minute taxi ride from Telford station and Stafford mainline station is 40 minutes from the university. Courtesy buses meet delegates at Stafford station. The station for Cirencester is Kemble which is a short taxi drive (4 miles) from the university.
6. Registration on Monday (approximately 2.30pm – 4.30pm). The schools start after registration and close after lunch on Thursday.
7. Seminar timetable guide: Monday 5pm – 6pm; Tuesday and Wednesday 9am – 4.45pm; Thursday 9am – 12.15pm.
8. Extra accommodation for the night before and after each school is available for £44pp per night bed & breakfast.

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# MORE INFORMATION

Please direct any course-related queries to the relevant tutor (contact details provided with course information). For general queries, contact the Summer Schools team at the National Office at [summerschools@u3a.org.uk](mailto:summerschools@u3a.org.uk) or on 020 8466 6139.

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# IMPORTANT NOTES

Ground floor rooms are limited and must be pre-booked. The ability to manage stairs is essential for all those who have not booked a ground floor room.

There are no lifts in accommodation villas at either university. There are lifts in the teaching areas at both sites. The campuses are flat but there is a walk of several minutes between buildings at each site.

Summer Schools are open to all but members must be able to participate independently and take full responsibility for themselves. If you need further information before applying please contact the National Office and we will advise you.

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## COSTS

### **Full board residential delegate in en-suite accommodation:**

£299.00 per person

### **Non-residential day delegate including lunches, excluding dinners:**

£110.00 per person

A deposit of £75.00 per person is required upon booking. The balance is payable by 30<sup>th</sup> April 2017.

Cheques are to be made payable to 'The Third Age Trust'. Please write the name of your school and course on the reverse of all cheques.

### **Refund Policy**

Deposits are non-refundable after 30<sup>th</sup> April 2017. Any balance refunds after this date will be made at the the Third Age Trust's discretion. We regret that we cannot make any refunds for cancellation (or non-attendance) within four weeks of the Summer School's starting date.

We strongly recommend that you consider taking out holiday insurance.

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# SUMMER SCHOOL 1

Harper Adams University

17-20 July

## Cryptic Crosswords For Beginners

Tutor: Henry Howarth – 01202 760 478 – [henry.howarth@czdcrosswords.co.uk](mailto:henry.howarth@czdcrosswords.co.uk)

This comprehensive course teaches beginners how to solve cryptic crosswords. It starts with the simplest ideas and easiest types of clue and gradually progresses to the more advanced aspects of clue solving. At the end of the course, students will understand how cryptic clues work, be able to solve clues at an intermediate level of difficulty, and know how to develop their solving skills further. This is a stimulating and engaging course which can lead to an enjoyable new pastime.

### Level of ability

The course is suitable for complete beginners and those who have a little experience of solving cryptic clues.

The only items students need to bring are something to write with and a notepad. Each student will be provided with a copy of the course book *Learn How to Solve Cryptic Crosswords* at the education price of £10 payable at the school.

### Teaching style

The course blends practical activities with theory, enabling students to build their skills and knowledge in tandem. Each topic is first presented by the tutor, and this is followed by exercises to reinforce the key learning points. Practical activities are undertaken individually or by the whole group. The course is delivered in a relaxed and friendly manner so that everyone can ask questions, make contributions and learn from others.

## France

Regards sur la France actuelle

Tutor: Louise Johnson – 01235 352757 – [louisejohnson@yahoo.co.uk](mailto:louisejohnson@yahoo.co.uk)

I am a French native and I would like to share the love and knowledge of my country with you. We will explore some aspects of French life today through recent newspapers and magazines articles, tapes, songs, quizzes, etc... The course will be a total immersion in French and it will help you develop your language skills and

your confidence.

### Level of ability

You should have the equivalent of an 'A' level standard at French if you are to benefit from the course. You should have a good understanding of written and spoken French and be prepared to join actively in discussions in French. You will also have to prepare a short talk on any aspect of France, French life or culture which is particularly meaningful to you. Please bring a bilingual dictionary. Photocopies of material used for the course will be provided free of charge. You may wish to bring magazine articles or other material which may be interesting to other participants.

### Teaching style

My aim is to provide a relaxed atmosphere while offering an interesting and worthwhile content. I like to promote understanding and communication in French in an active, varied and fun way.

## Globalisation

Tutor: Bruce Jewell – 01785 253321 – brjewell@btinternet.com

The World Bank defines Globalisation as “the growing integration of economies and societies around the world”. The sociologist Roland Robertson states that it refers to “the compression of the world and the intensification of consciousness of the world as a whole”. Whereas economists focus on the economic dimension of Globalisation, the process of Globalisation has an impact on society, culture, political systems, human physical development and the environment, as well as economic development.

In this course we will look at Globalisation over history and then we will consider both the positive and negative consequences of Globalisation in each of the above dimensions. Finally, we will investigate the implications of Brexit from the EU and consider the extent to which it represents a rejection of the Globalisation trends of the past half century. Is it part of a worldwide revolt against Globalisation which has come from both the Left and the Right? In other words, was the vote for Brexit a part of a trend towards de-globalisation?

### Level of ability

There are no particular qualifications or levels of attainment required except an open mind, a willingness to engage in discussion and an interest in history, economics, politics, society, culture and the environment. A useful starting point for the course is “*Globalisation: A Very Short Introduction*” by Manfred B Steger (3rd Edition 2013, Oxford University Press) which participants may wish to read in

advance.

### Teaching style

Each session will start with a Powerpoint presentation, after which it is hoped that group members will contribute to a lively discussion about issues raised.

## History of the Workhouse

'You don't know the meaning of poverty'

Tutor: Ann Keen – 0115 9332846 – keen265@btinternet.com

We will look at workhouse life and poor law legislation. The course will be based on a wealth of research from primary sources and more recent oral history. Some workhouse sites are still in use today; perhaps your local hospital has a Victorian workhouse at its core. You will learn about the lives of the poor in the 19th century and even into the 20th century. You will even 'meet' some of them. We will use the National Trust workhouse in Southwell as a case study. Southwell Union Workhouse was important as a prototype for future workhouses after the 1834 Poor Law amendment act. If your only experience of the workhouse is through the eyes of Oliver Twist, this course may challenge your thinking. You will be able to make up your own mind whether you think that the lives of the Victorian 'poor' are pertinent to today. More importantly; can we say we have a better solution to the same problems associated with poverty today?

### Level of ability

No previous knowledge is necessary. Participants are welcome to contribute by bringing their own research on workhouses in their area.

### Teaching style

Illustrated presentations, small group activities, storytelling and plenty of opportunities for questions and discussion.

## Literature – Elizabeth Gaskell

Tutor: Margret Shaw – 01200 426103 – margretshaw@fsmail.net

The group will study the work of Elizabeth Gaskell in the context of the ideas of her time. Elizabeth Gaskell was a campaigning novelist who used fiction to draw attention to the ills she encountered, including the consequences of a market



economy, industrialisation, urbanisation, widening gaps in society and the battle between the rational and the intuitive. She wrote novels to harness the power of fiction and the group will address the nature of this power and questions that arise from it.

### Level of ability

It is expected that all will have read the set texts and will be prepared to share their thoughts. Anything written by or about Elizabeth Gaskell will be useful, but please include '*Mary Barton*', '*Cranford*', '*North and South*', '*Wives and Daughters*', '*Cousin Phyllis*' and '*The Life of Charlotte Brontë*'. A complete set of texts will be available at summer school, but individuals may wish to bring their own.

### Teaching style

The course will be delivered using presentations, small group work and discussions. Participation is important.

## Maths

Look back in anger? School maths from an adult perspective

Tutor: John Baylis – 01437 731103

Talk to twenty people about school maths. Why will at least ten of them look back at it with horror? This course will focus on elementary (up to GCSE) school maths, looking at reactions such as: "The teacher never explained that"; "there were more tricks to learn than I could possibly remember"; "I never saw the point of algebra"; "they told us just to do it, not ask why".

We will take a few case studies such as arithmetic of fractions, aspects of plane geometry, beginnings of algebra, and investigate how each of them can be presented as relevant to everyday experience, capable of extensions beyond that experience, interesting in its own right and satisfyingly coherent.

### Level of ability

Only GCSE ('O' level in our day) topics will be required but, if you have gone further this can be used to fit our discussions into a wider context. You need to have thought critically (and preferably constructively!) about your own experience of learning this stuff.

### Teaching style

I will be taking some topics which often cause problems for learners and outlining approaches designed to alleviate them. I am hoping that we, as a whole or in small

groups, will assess these, devise alternatives, suggest other problem areas etc.

## **Recorder Ensemble Playing**

Tutor: Ursula Steiger – 01227 711536 – ursulae@btinternet.com

This course is suitable for recorder players who have some experience of playing this instrument on their own or with others. We will be playing different genres of recorder music, from traditional early music to more modern arrangements. We will touch on some music theory and playing techniques, but essentially we will explore the joy of music making together.

Players will need to bring one or more recorders, a music stand and a ring binder to store music in. If you have a favourite piece of recorder music suitable for a small group please bring it and a copy for each part. All other music will be provided and participants will be asked to purchase some of the music. The cost of this will not exceed £10 and will need to be paid on arrival as you register.

### Level of ability

Participants need to be comfortable sight reading a simple line of music, more difficult parts will be learned together in the group sessions. This course is not designed for absolute beginners but members who are post beginners and are willing to tackle a challenge may find this course a rewarding experience. You will be given some information on the pieces chosen prior to the course.

### Teaching style

We will learn together in a group setting and participants need to be prepared to listen to others and engage in the 'playing together' ethos of the course. There will be opportunities to play in smaller groups and to practise individually.

## **Sexuality in the Ancient World**

Tutor: Maria Chester – 01890 781500 – artandcivilisations@gmail.com

Sex should be regarded as a legitimate subject for historical study in the same way as religion, economics, architecture or medicine. Sex was an important part of life: from birth to death and rebirth. The gods themselves were earthy enough to copulate. Sexual desire was considered a divine force that ensured the continuity of gods, of humans and all other animate beings. We shall study how marriage, prostitution and homosexuality were viewed in ancient Mesopotamia, Egypt, Japan, China, Greece, Rome, India, and the Americas.

Ancient sexuality must be approached without modern prejudices. For exam-

ple: India played a role in the history of sex. They treated sexual intercourse as a science. Sexual education can be found in art and literature. In ancient Japan, sex was not taboo and Japanese women were not brainwashed into thinking of sex as frightening, shameful or humiliating as were Western women. Rome openly practised sexual acts that are considered taboo in modern times, including orgies, homosexuality, incest, prostitution and bestiality.

Social norms changed due in part to the practice of Christianity. The Christian faith took sexual practices very seriously and created rules and boundaries, supposedly from the mouth of God himself.

#### Level of ability

This course will be of interest to all with open minds. Some of the illustrations are crude and they were part of tomb decorations, murals, pottery and scrolls. It is not for the faint hearted! A general knowledge of art history could be useful. Participants may like to bring a memory stick/pen drive if they would like to take home my presentations.

#### Teaching style

Lecture seminars with active participation and discussions.

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# SUMMER SCHOOL 2

Royal Agricultural University

14-17 August

## Creative Writing – Erotic Genre

Tutor: Jennetta Starling - 01442 399206 – jean.starling@virgin.net

This new course will concentrate on writing style, aimed at overcoming a 'language' barrier, such as squeamishness associated with the genre. The course is devoted to the erotic genre which is not to be confused with pornography. The idea is to approach erotic scenes in the writer's own style, but avoiding the traps that can be the downfall of otherwise well-written work.

A study element will involve examining published fiction where the subject is treated extremely well and, equally, published bad examples with a 'How not to do it' emphasis.

### Level of ability

Previous writing experience an advantage, even essential, with some interest in the genre and curiosity about the special skills required, but not necessarily experience of writing in the erotic genre. Students are asked to read '*The Lady and the Unicorn*' by Tracey Chevalier in advance and to bring a copy to the school.

### Teaching style

As a published writer in this genre the tutor will use short introductions, on-the-spot writing assignments and encourage students to read out their own work to the group. We will include constructive criticism by the tutor and the group. There will be some small-group work, discussion and study of the work of acknowledged, published authors. Handouts will be provided.

## Garden History

Key influences on English Garden Design

Tutor: Marion Dale – 01935 829313 – marion@summerdaledesigns.co.uk

This course will introduce students to the key periods which have had a lasting influence on English garden design. We will explore some key influences including: The legacy of Italian and French Renaissance gardens

Formal Tudor and Elizabethan gardens

William and Mary Dutch gardens

The Landscape movement

The Victorian years

Arts and Crafts and Edwardian times.

We will explore details of the styles, preferred planting and key features of gardens for each of the above periods and will also look at the social, cultural and political factors influencing the garden designs at the time. The course will include a visit to a selected garden lead by the course tutor, where we will analyse and review the design elements as a group.

Level of ability

No specific qualifications are needed and anyone who is interested in gardening, garden design and English history is more than welcome on the course. The garden visit may entail a significant amount of walking and the ability to manage flights of stairs is essential.

Teaching style

A mixture of lectures, discussions and group activities. The garden visit will be used to exemplify some of the theory covered during the course. Handouts and other supporting material will be provided for all sessions.

## Latin in Context

Tutor: Penny Martin – 01626 835755 – pennymartindevon@gmail.com

Latin is sometimes dismissed as a dead language, but it really is not! In this course we shall:

Explore its relevance to our lives and language today

Remember, improve and apply our knowledge of Latin

Find evidence of the Romans in Cirencester (Corinium) and elsewhere in Britain

Play Latin-based games and puzzles

Participate in a little Latin drama or two

Level of ability

This course is suitable for people who have learned Latin to at least 'O' level or equivalent, even though several years ago. Handouts will be provided in advance as basic reminders of the language, but there will be no formal teaching of grammar. No beginners please. Participants should bring a Latin-English/English-Latin

dictionary; good English dictionary with word derivations, if possible; any relevant materials useful to you e.g. grammar book; any of your own relevant materials for sharing with the group; any photocopied resources that will have been sent to you (bring a folder to store loose sheets); notebook and pen.

### Teaching style

We shall work together as a whole group, as well as in small groups, pooling our resources (both written and personal) for best results and enjoyment, so a “have a go” attitude is essential! We shall take advantage of the excellent local Corinium Museum, the parish church and watch some DVDs.

## Literature – Dickens and Great Expectations

Tutor: Mary MacGregor – 01550 720182 – emmacgregor@hotmail.co.uk

The course will explore the life of Dickens with particular reference to *Great Expectations* and the nature of adapting one art form to another. It will make comparisons between parts of the story in the text viz: the beginning and the end of the novel, Pip’s arrival in London and the death of Magwitch and how these episodes are conveyed in David Lean’s film and in a TV version. We shall also be looking at other significant passages in detail and discussing how we could transfer them to the screen: how much of Dickens’s dialogue we should use, what would be emphasized and how the narrative can best be driven. We shall also be linking the characters and narrative to the life of Dickens.

### Level of ability

It will be expected that members of the course will have read *Great Expectations* and a biography of Dickens such as ‘*Charles Dickens*’ by Jane Smiley.

### Teaching style

A mixture of small group discussion and lectures. You will need to bring a copy of *Great Expectations* (Penguin edition preferred).

## Music Before the Microchip

Waxing lyrical

Tutor: Hugh Parry – 01974 298081 – woolgathererinwales@operamail.com

It is more than 50 years since the 78rpm record became obsolete, but it has not

lost its capacity to give pleasure. This course invites you to hear the music of your youth and beyond on a variety of machines dating from the turn of the 20th century onwards. Dare I suggest that these discs and cylinders, and the elegant appliances which played them, had more soul than the gadgetry of today?

You will need an open mind and ear and will hear everything from chamber music to rock'n'roll. Forget the world of downloading and be entertained by these proud, old-time survivors.

#### Level of ability

This is a course of general interest, featuring the representative rather than the rare, in both music and machines. It is not intended for specialists and collectors!

#### Teaching style

Presentations based on various themes, with plenty of opportunity for questions and discussion.

## Poetry – Exploring English Poetry

Tutor: Dr Hilda Bronstein – 01494 680260 – [hilda@chiribim.com](mailto:hilda@chiribim.com)

In this course we will enjoy reading poems by a range of English Poets writing during the period 1900 to 1920. This was a time of huge social and historical changes and so the poems will give us the opportunity to consider the work of several poets from Thomas Hardy through the War poets and ending with the onset of Modernism. We will give special consideration to a group of six poets who lived in the Cotswolds, becoming close friends, just prior to WW1. They included Rupert Brooke, Robert Frost and Edward Thomas. The course will include an outing to Cheltenham to visit their archive at the University of Gloucester Library where we will have an opportunity to look at original documents and letters. Students are invited to bring along one or two favourite poems to share and discuss with the group.

#### Level of ability

This course is suitable for all.

#### Teaching style

The course will consist of short lectures with plenty of readings and discussions. There will be one visit. Students should bring notepads and writing materials.

## Shakespeare

Boys Will be Girls [and vice versa]...cross-gender casting in Shakespeare's plays

Tutor: Linda Shannon – l.shannon082@btinternet.com

Why did Shakespeare use boys to play female roles? Who were these boys? Why did females in his plays need to dress as boys? We will address all these questions by reading three of Shakespeare's plays: *Two Gentlemen of Verona*; *Cymbeline* and *Twelfth Night*.

We will find out about the boys who were Shakespeare's actors and how they were trained, and about the various acting companies of the time. We will watch DVDs showing modern examples of 'cross-dressing' where women now play those roles but also the original practice of Shakespeare's Globe.

### Level of ability

No experience of Shakespearian study is needed, just a willingness to read aloud from the plays and discuss the text. Prior knowledge of the plays is not essential as a synopsis of each one will be sent out beforehand.

Participants should bring copies of the plays to the school, The Arden texts are preferred which the tutor will be using, but other editions are better than none.

### Teaching style

Introductory talks to each play and the historical context; reading aloud scenes from the plays and discussion. There will be a DVD of each play to watch.

## Singing for Pleasure

Tutor: Ursula Steiger – 01227 711536 – ursulae@btinternet.com

The beneficial effects of singing are well known and documented. This course gives members the opportunity to experience the joy of singing with others in a relaxed and informal setting. It is suitable for experienced and less experienced singers. All that is required is a willingness to listen and participate in equal measure and to tackle one or two challenges along the way. We will sing a variety of music; simple folk songs, fun songs, maybe something from a musical or rock genre and most definitely something from the classical repertoire. We will sing in unison and harmony but how many parts we can tackle will depend on the number of part singers present. There will be opportunities for solo or small group singing, but only for those who are comfortable with this.

You will need a ring binder for your music and a pencil and eraser. If you have a song you would like to share with the group there will be an opportunity for you



to do so on the final day. All other music will be provided and you will be asked to purchase copies. The cost for this will not exceed £10 paid when you register. Although we are accompanied by a pianist, please bring any instrument you might want to play, the more participation the better.

#### Level of ability

See above. A willingness to learn and listen is essential together with an open mind which accepts music that might not be your first choice.

#### Teaching style

We will learn together as a group and this requires empathic listening to other course participants. We will look at theory as it affects the pieces we sing. The teaching style is inclusive and encouraging, with lots of patience!

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# SUMMER SCHOOL 3

Royal Agricultural University

11-14 September

## Art History

La Belle Epoque France 1890-1914

Tutor: Maria Chester – 018907 81500 – artandcivilisations@gmail.com

La Belle Epoque emerged in Paris – the city of light – in the last decades of 19th century. Paris was the centre of action. Life was vital and meant to be lived. Modernity was the moving spirit. It was the time of the machines: painters were finding the way to represent movement. The Argentinian tango was danced along with the popular Johan Strauss waltzes. Russia brought its Ballet Russes and Nijinsky was a celebrity. The Lumiere Brothers were showing short films and soon Gaumont and Pathé were opening cinemas...and one day, it was all over. That day was August 4th 1914. The day WWI started.

I thought that we could celebrate the splendour of France's Belle Epoque by analysing the work of painters, listening to avant-garde music and watching short documentaries trying to catch the spirit "la joie de vivre" of those magic days. At the end, we'll watch a BBC film "Le Sacre du Printemps" (The Rite of Spring) that portrays the dark relationship between Diaghilev and Nijinsky and the primitive Igor Stravinsky orchestral concert.

Level of ability

Suitable for all

Teaching style

Mixture of lectures, videos, documentaries, music and dance.

## Creative Writing for Radio

Tutor: Gilly Beckett – 01289 386120 – gillyannebec@hotmail.com

Within the sphere of creative writing, Writing for Radio provides its own unique challenges; taking hold of the listening audience from the start; crafting effective dialogue combined with attention-grabbing story structures to keep the listeners listening. Whatever our preferences; modern or historical drama, edgy thriller,

comedy, romance or even 'soaps', the message is the same, getting right under the skins of our characters, effectively varying the pace and length of the scenes; successfully incorporating time, place and travel; making full use of sound techniques.

During the summer school course, as we piece together the assets for this fascinating media, we shall be liaising with the Cirencester U3A Radio Show. A radio script writer will tell us about the differences experienced between writing conventional fiction and producing a radio script.

Our Writing for Radio group will also be given the opportunity to broadcast a production from our own course work; and effectively - Hearing it Happen!

#### Level of ability

This is a stand-alone course designed for participants with some experience of creative writing; perhaps as a member of a creative writers group, or who enjoy writing for pleasure and appreciate a challenge.

#### Teaching style

Seminars and writing workshops. Students should bring notebooks and pens.

## Drama

From 'The Living Room' to 'The Room'

Tutor: Rosamund Hall – [rosamundhall@gmail.com](mailto:rosamundhall@gmail.com)

The fifties and sixties witnessed a flood of new theatre in Britain. The excitement, mainly generated at The Royal Court theatre, had the slightly sad effect of brushing aside the verse dramas of Eliot and Fry and the then popular 'Who's for tennis?' genre (with its pretty sets). We were given kitchen sinks, anger and searched for Godot. Good writers faded. I would like to turn the limelight back on to one or two interesting playwrights: Graham Greene, Christopher Fry and possibly NC Hunter and John Whiting if their scripts are still available. We may finish with a contentious Harold Pinter and a scene from Samuel Beckett, relishing the contrast.

Discussion will be as important as the acting workshops

#### Level of ability

Enthusiasm. A willingness to talk and to act in the workshops.

#### Teaching style

A mix of short talks and acting workshops in groups.

## Exploring English

Tutor: Malcolm Johnson – 0113 2582594 – malcolmjohnson261@gmail.com

This course covers the development of the language from Old English through Middle English to Modern English. It aims to be entertaining and interactive as well as informative. Sessions will be a combination of information presentation and activities, encouraging everyone present to contribute as they wish. Topics to be considered, among many others, will include: the influence of the Norman Conquest in transforming Old English to Middle English; the development of 'Standard' English; borrowings from other languages and why our spelling is as it is; accents and dialects; English around the world; looking to the future.

### Level of ability

The course is suitable for anyone who has an interest in the English language and its history – no prior reading needed.

### Teaching style

Mixture of lectures, whole group discussion and smaller group work. Students will simply need a pen and paper. Many handouts will be provided and copies of individual texts will be available for students to sample between seminars.

## History

### Law and Order in Anglo-Saxon England

Tutor: Philip Holdsworth – 01492 544421 – peh@macace.net

The surviving law codes of Anglo-Saxon kings provide insights to the methods by which kings promulgated and maintained law in their kingdoms. Through analysis of the primary sources we shall investigate how the legal system was accessed, how guilt was determined and what sanctions or punishments were used. We will investigate the part played by blood-feud, the ordeal and the role of *wergild* (or man price). We shall enquire whether law was made by royal pronouncement or by the written word and how new laws were transmitted. Using accounts of specific law-suits, including that of *Helmstan the Thief* (a repeat offender) the differences between legislation, law as it was meant to be applied, and justice, law as it was in fact applied, will be explored. At the conclusion of the course you will be asked to explain the circumstances and outcome of a property dispute.

### Level of ability

No previous knowledge is required, only an interest and an inquiring mind. Each

student will require, *The Laws of the Earliest English Kings*, trans. & edited by F. L. Attenborough available from Lllanerch Press, 48 Rectory Road, Burnham on Sea, Somerset TA8 2BZ at £14.

### Teaching style

A combination of lectures and seminar work, all supported by PowerPoint presentation. There will be an afternoon visit to St Mary's Priory Anglo-Saxon church at Deerhurst. The church contains many carvings and sculptures of the period.

## Music – Roots of Popular Music

Tutor: Mike Head – 01932 840550 – [briefcase.mike@gmail.com](mailto:briefcase.mike@gmail.com)

From the folk music of the Appalachian Mountains to the Beatles, from early Mississippi Blues to the Rolling Stones. This is the story of the rise of blues and country music – and the musicians who made it happen.

During our seminars, we will hear key recordings and see video of those historic times, and discover how:

Blues spread from its African origins to the UK in the '60s - via Chicago and Memphis

Folk and country music emerged from its European roots to become a huge musical influence.

Rock and Roll brought these strands together – and led to the emergence of the Rolling Stones and The Beatles in the Sixties.

### Level of ability

The course is suitable for anyone open to the wider world of music and wishing to extend their musical horizons.

### Teaching style

These seminars aim to be as interactive as possible, with plenty of time allocated to informal discussion.

## Opera

Opera of the 'Early Romantic' period

Tutor: Paul Foss – 0117 957 0045 – [paulfoss123@btinternet.com](mailto:paulfoss123@btinternet.com)

The course will examine the development of opera from 1800 to about 1850. We will explore the social history of the period as relating to opera. Europe was in revolutionary turmoil and in the throes of the industrial revolution. We will discuss 'why romantic opera?' Subsequent seminars will each be devoted to a single opera covering the range of the more important composers of the period; Meyerbeer, Mercadante and Pacini – three influential contemporaries amongst many other more famous composers wanting to make their mark and a living. All the discussions will have frequent short musical illustrations.

#### Level of ability

No previous knowledge is required – the merest liking for the art form will suffice.

#### Teaching style

Lecture style with frequent short musical illustrations allowing plenty of time for discussion and questions.

## Spanish

### Intermediate-Advanced Spanish

Tutor: Consuelo Garcia – 020 8361 1312

This course is for those who are seeking to further their understanding of Spain, its language, people and aspirations as a member of the EU. If you are a Hispanophile, this is for you. Come and learn more about your splendid neighbour.

The course will explore and analyse aspects of contemporary Spain, such as tourism, the silent 'invasion' of the Spanish costas by European pensioners, and other topics. The emphasis will be on contemporary Spain as reflected in the media. The course will also meet the needs of those who want to use the language for holiday purposes. For people intending to travel to Spain, this is an excellent opportunity to improve basic communication skills.

#### Level of ability

The course is designed for those with a good intermediate-advanced level and an interest in Spanish society and language.

#### Teaching style

The course will be conducted entirely in Spanish. Sessions will begin with a 'unit' of language. Reading material will be sent in advance and you are expected to read this material as preparation for the course. The lessons will cover grammar, reading and conversation and will include plenty of items to ensure enjoyment and

a maximum of students' participation.

## The Russian Revolutions a Hundred Years On

Tutor: Christopher Dean – c.dean789@gmail.com

The course will explore the background to the 1917 revolutions in Russia with the long radical tradition, the 1905 revolution, the impact of the First World War and Nicholas II's role in undermining his own regime. Subsequent debates will focus on the year 1917: the collapse of Tsarism, the brief parliamentary regime of Lvov and Kerensky, and the Bolsheviks' seizure of power; questions regarding the significance of individuals as well as of ideology; and consequences - the Russian civil war (1918-21), foreign intervention, and how far Lenin's actions would determine the style of Stalin's rule subsequently.

In particular, the topic will be considered not merely from the perspective of the history of Russia but will also give due weight to the often under-stressed role of the nationalities (eg Ukraine) and the impact of the Bolshevik victory on the politics and statecraft of other European countries, all this in the light of new approaches to the study of the Revolutions since the collapse of the Soviet Union. Students will gain most from the sessions if they are willing to undertake some guided preparation: an optional reading list will be sent well in advance.

Level of ability

All are welcome.

Teaching style

Illustrated lectures, with extensive seminar-style discussion.



**School 1**

Harper Adams University, Newport, Shropshire TF10 8NB  
17 – 20 July 2017

**School 2**

Royal Agricultural University, Cirencester GL7 6JS  
14 – 17 August 2017

**School 3**

Royal Agricultural University, Cirencester GL7 6JS  
11 – 14 September 2017

Book online:

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