

WOMEN'S ART IN BRITAIN AND FRANCE

This Day School will introduce students to the art produced by women in France and Britain from the 1850s until the 1950s. We will look for instance at famous artists including Berthe Morisot, Elizabeth Lady Butler, Suzanne Valadon, Vanessa Bell and Barbara Hepworth and at lesser-known artists such as Evelyn Dunbar, Winifred Knights, Mary Martin, Emilie Charmy and Marie Laurencin. Topics will include the styles used, avant-garde and traditional, artistic training (often more restricted than for men) and the ways women established professional careers, often against the odds. The Day School aims to foster enjoyment and understanding of art by looking closely at images and thinking about the artistic and historical conditions in which they were produced. The tutor will work to create a relaxed learning environment and will welcome questions and discussion.

Berthe Morison
The Balcony
1872



Winifred Knights
The Deluge
1920

Rosanna Eckersley has taught and lectured in Art History since completing her undergraduate degree as a mature student at Birkbeck College, University of London, where she was awarded first-class honours in 1994. She has an MA in Visual Culture from Middlesex University, completed in 1998, and a PhD in Art History from the University of East Anglia, awarded in 2015. Her PhD focused on British artist Winifred Knights (1899-1947). Her article on Knights' painting titled 'An awkward fit? Winifred Knights' Scenes from the Life of Saint Martin of Tours, Canterbury Cathedral' is forthcoming in the journal *Visual Culture in Britain*. Illustrating her wider interest in women artists, her introduction to the book 'Evelyn Dunbar: A Life in Painting' (by Christopher Campbell-Howes) was published in 2016. Rosanna's current teaching includes classes at Birkbeck and for the Open University, for the WEA and some freelance lectures. She is enthusiastic about the delights of her subject and committed to sharing her knowledge and to developing the enjoyment of art objects and Art History.

THE ORIGIN OF THE BLUES?



This course will challenge the traditional story of the birth of the Blues and relate it to an analysis of the social and economic circumstance of the Deep South in the early decades of the Twentieth Century. This course will challenge the traditional story of the birth of the Blues and relate it to an analysis of the social and economic circumstances of the Deep South in the early decades of the Twentieth Century. The general perception of early Blues artists, fuelled by later generations of white Blues guitarists, is one of the black man playing a battered guitar on the back porch, unemployed and glad only to be recently free of slavery's yoke, penniless and singing his unhappiness to the cotton field. The course will question that perception. What is the truth, how was the music affected by the events in America and how did one of the greatest modern music genres achieve global significance? Where possible, use will be made of recorded songs and film footage.

Ted Woodgate was a History teacher in Essex Comprehensive schools for 30+ years, and has taught for the WEA since 2010. He specialises in social, economic and labour history.

Paul Woodgate has written for national print and online music media, covering many genres but specialising in folk and Americana for R2 Magazine and FolkRadio.co.uk.



SHADOW WORLD: ESPIONAGE AND INTELLIGENCE IN THE REIGN OF ELIZABETH



Through much of the reign of Elizabeth a dark and secret war was being fought. The Queen's very own safety and the security of the realm were at stake, threatened by foreign powers and internal enemies. It is a story of conspiracies and intrigues, assassins and terrorists, codebreakers and informers. This day course will look at the threats facing Elizabeth, the plots against her, and the intelligence war waged in order to protect her and her kingdom.



Sir Francis Walsingham



The Babington Plot



Lord Burleigh, the Queen, Walsingham

Simon Doney has taught history to adult learners for a number of educational institutions, including the Institute of Continuing Education in Cambridge and the WEA. His WEA courses have included 'The Wars of the Roses', 'Red October: Lenin and the Russian Revolution' and 'Hidden History: the Women's Movement 1800-1914'. He has a Ph.D. in Ecclesiastical History.

*A note regarding the lunch break: We have had a number of requests from some who bring their own packed lunches to reduce the length of the break to an hour. However, there are others who like to visit local eating-places and make this a social occasion too who need sufficient time for the walk or drive and for service. This matter is still under review and your opinion would be appreciated. During the lunch break there will be a display of material and video presentations about the wider work of the WEA. *