

Course Information Sheet for entry in 2016~17

Undergraduate Diploma in the History of Art

About the course

This is a two-year, part-time modular course equivalent to one year full-time undergraduate degree study at second-year level. Upon successful completion of two different modules (within a five-year period) students will be granted the award of the Oxford University Undergraduate Diploma in the History of Art.

There are four modules offered with two being available each year on a rotating basis. The modules will focus on four periods with each syllabus immersing you in a specialist period of the History of Art:

- Module 1: Late Middle Ages to Early Renaissance
- Module 2: High Renaissance to Baroque
- Module 3: Revolution to Modernity: 1848-1914
- Module 4: Modern Art and Contemporary Visual Culture

The two modules on offer for 2016~17 are

- Module 1: Late Middle Ages to Early Renaissance
- Module 3: Revolution to Modernity: 1848-1914

A panel of tutors will do the bulk of the weekly teaching with specialist guest speakers for the Saturday workshops. The weekly sessions will be conducted as seminars, combining lecture presentation with opportunities for group discussion. There will also be four additional group tutorials and four Saturday workshops which will provide a special opportunity to analyse original works of art and buildings in Oxford and further afield. The Saturday workshops focus on developing skills in close visual analysis through direct individual observation and group discussion led by the tutor. We will explore original artworks and the built environment of Oxford in depth as well as London's temporary exhibitions and permanent collections.

There is a fifth Saturday where students present their research projects.

Module 1: Late Medieval to Early Renaissance

Unit 1 - Introduction to themes, approaches and context

A fuller appreciation of Medieval and Renaissance art can be developed by exploring these periods in a thematic and chronological way. This unit will examine central artistic themes by focusing on specific examples, and setting them against a cross-disciplinary backdrop. Evidence from historical, literary, theological and philosophical texts, archaeology, and art theory will be cited to give a broad

introduction to the issues and ideas that appear most frequently in the artworks. Topics covered will include *The Impact of Antiquity* and *Tomb Sculpture*.

Unit 2 – The Church in England and beyond

The influence of the Church can be felt throughout most Medieval and Early Renaissance art, whether in the form of religious iconography, or the physical buildings that people regularly attended. The parish churches of England afford an evocative microcosm of the variations of ecclesiastical arrangements and functions expressed through architectural space and form. Cathedral and monastic buildings provide further insights into the role the Church played with Medieval and Early Renaissance society. Topics covered will include *Decorated and Perpendicular architecture, Image and Memory*.

Unit 3 – Rise of Gothic

The Gothic cathedral has often been perceived as the apogee of the medieval moment. We will consider the distinct, yet related, manifestations of the Gothic in England and on the Continent, examining lady chapels and cloisters; glass and effigies. Issues of patronage will also be considered, and some of the finest examples of Gothic architectural and decorated art will be examined, including Sante Chapelle and Canterbury Cathedral.

Unit 4 – Paintings, panels and print

Manuscripts were the repositories for the finest medieval painting, with pre-eminence shifting between England (the Winchester School), France (Paris) and the Netherlands (Bruges). As attitudes towards depictions of the individual shifted, however, portraiture begins a revival that would take painting out from the pages of books, and onto large-scale panels. With the printing press, a new form of art was to emerge as the medieval world gives way to the Renaissance. Individual examples, like the manuscripts of the Limborg Brothers, Jan van Eyck and the Ghent altarpiece will help to illustrate the creativity and expressiveness of the late Middle Ages and Early Renaissance.

Unit 5: Trecento Italy

New attitudes to the manipulation of space and the revival of antiquity became hallmarks of the Early Renaissance movement. We will explore how the work of the Pisani and Duccio transformed a Gothic aesthetic into a new visual language. We will explore topics such as the development of perspective and the emergence of bronze sculpture as a means of charting the shift from the medieval world to the Renaissance.

Unit 6 – Patronage

‘Who commissions art’ is often as important a question as ‘who makes art’? During the Middle Ages and into the Renaissance, this issue becomes all the more relevant, as there is a shift away from royal, ecclesiastical and noble patrons, towards new sectors of society commissioning art. The sacred and secular patrons of the city states of Northern Italy, including merchants, mendicants and women, provided the means and ambition for the emergence of the Renaissance. This rebirth will be examined through examples like Giotto’s frescos, and the spirituality of the Franciscans.

Module 3: Revolution to Modernity: 1848-1914

Unit One – Introduction to themes, approaches, and contexts

This unit will examine central themes underlying the course by focusing on a variety of mediums and a range of disciplinary perspectives. This part of the course is designed to give a chronological overview to the module, and set major ideas, such as the emergence of the Gothic Revival, and the importance of the Enlightenment, alongside specific examples, such as the prints of Goya and sculpture of Rodin.

Unit Two – Romanticism: Imagination, Inspiration, Individuality

The Romantic Movement assumed different guises in England and the Continent. The return to nature is common, however, with English Romantics revelling in sublime landscapes and dramatic dream worlds, and German painters like Caspar David Friedrich creating unsettling scenarios pitting mankind against the danger and beauty of the natural environment. Later in the century, it can be said that many artists returned to some of the tenets of the Romantic Movement in their approaches to symbolism.

Unit Three – Revolution and Reaction Part I: Bourgeois Ascendant, 1789-1848

Revolution, the liberation of the human spirit and sublimation in nature were celebrated in romantic art, often within classical references. In Britain in particular changing modes of production – industrialisation – had far reaching effects, which altered the physical and social environment. The development of a manufacturing and consuming culture led to the ascendancy of a bourgeois culture, focussed on respectability and convention, and expressing identity and more through historical references and sentimental allegory in architecture and art.

Unit Four – Impressionist Paris

The transformation of Paris into the capital of nineteenth-century art was achieved both by the re-planning of the city by Baron Haussmann as well as its representation through the lively brushwork and radiant palette of Manet and the Impressionists. We will explore the celebration of the anxious delights of the city's modern cafés and boulevards, the phenomenon of 'la Parisienne' and the restorative joys of 'plein-air' landscapes on riverbanks and the seaside.

Unit Five – Revolution and Reaction Part II: Bourgeois Critiques, 1848-1920

The social indifference of that society stimulated a rising chorus of criticism in politics, text and in art. The Aesthetic Movement sought elevation above the ugliness of the world it inhabited through the timeless beauty of art, and a return to Hellenic ideals of 'sweetness and light'. Such spare qualities of beauty were also found in the newly re-opened Japan in the latter part of the nineteenth century, inspiration which flowed through into the sensuality found in the natural forms of Art Nouveau.

Unit Six – The Birth of Modernism

The dawn of a new age witnessed the birth of new pictorial forms and the persona of the 'Modernist' artist. The 'wild' colouristic experiments of Matisse and the 'Fauves', the cubist geometry of Picasso and Braque, the dynamism of the Italian Futurists each evoked new ways of thinking about space and modernity resonant with the philosophy of Henri Bergson.

Attendance

For each one-year module students must normally attend a minimum of 75% of 30 two-hour sessions plus five compulsory day schools.

Assessment

Students must complete three compulsory pieces of written work (two essays of 3,000 words and a research project of 8,000 words) and an exam for each module.

Students must achieve a pass mark of at least 40% in each element of assessment for each module. Students who achieve an overall pass rate of 70%+ and pass each element of assessed work at the first attempt will be considered by the examiners for the award of a distinction.

The marks each year will contribute 50% towards the final classification for the award.

Changes to courses

The University will seek to deliver each course in accordance with the descriptions set out above. However, there may be situations in which it is desirable or necessary for the University to make changes in course provision, either before or after registration. For further information, please see the University's Terms and Conditions.

Expected length of course

2 years

Annual fees for entry in 2016-2017

Fee Status	Tuition fee	College Fee	Total annual fees
Home/EU(including islands)	£2,240	N/A	£2,240
Overseas	£4,210	N/A	£4,210

The fees shown above are the annual tuition fees for this course for entry in the 2016- 17 academic year; for courses lasting longer than one year, please be aware that fees will usually increase annually. For details, please see our guidance on likely increases to fees and charges. College fees are not generally payable for non-matriculated courses although a small number of courses may permit college affiliation for which a charge will be made.

Tuition fees are payable each year for the duration of your fee liability (your fee liability is the length of time for which you are required to pay tuition fees).

Additional cost information

The costs of any additional hire of transport would be paid for by the students. Any entry fees to museums or sites are paid individually by the students.

Living costs

In addition to your fees, you will need to ensure that you have adequate funds to support your living costs for the duration of your course.

The likely living costs for 2016-17 are published below. These costs are based on a single, full-time graduate student, with no dependants, living in Oxford. We provide the cost per month so you can multiply up by the number of months you expect to live in Oxford.

	Likely living costs for 1 month		Likely living costs for 9 months		Likely living costs for 12 months	
	Lower range	Upper range	Lower range	Upper range	Lower range	Upper range
Food	£265	£298	£2,384	£2,673	£3,177	£3,565
Accommodation	£469	£667	£4,221	£6,002	£5,627	£8,006
Personal items	£119	£244	£1,073	£2,187	£1,429	£2,915
Social activities	£60	£107	£539	£960	£718	£1,280
Study costs	£36	£73	£314	£661	£418	£880
Other	£19	£44	£197	£410	£265	£547
TOTAL	£970	£1,433	£8,727	£12,894	£11,636	£17,191

When planning your finances for any future years of study in Oxford beyond 2016-17, you should allow for an estimated increase in living expenses of 2% each year.