

## Course Information Sheet for entry in 2017~18

### 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 2017~18 are

- Module 2: High Renaissance to Baroque
- Module 4: Modern Art and Contemporary Visual Culture

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 2: High Renaissance to Baroque

##### *Unit 1: Introduction to Themes and Approaches*

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 print, and the development from Renaissance to Baroque, alongside specific examples, such as the prints of Dürer and landscape paintings. Taught by many of tutors you will meet throughout the module, this unit should also

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familiarise you with the skills and terminology required for the study of this period, and highlight the various teaching and learning approaches you will experience throughout the course.

#### *Unit 2: The High Renaissance in Rome*

Vasari makes very clear in his 'Lives of the Artists' that Rome during the lifetime of Michelangelo was at its zenith. Michelangelo's achievements as painter, sculptor and architect will be explored, alongside those of his contemporaries, particularly Raphael. Bramante's architecture reignited a passion for classical dimensions, reaching to ever-greater heights. A firm understanding of the High Renaissance requires a clear knowledge of the great masters of the age, and this unit focuses on Rome, with all its ancient echoes of the classical past.

#### *Unit 3: The High Renaissance in Venice*

As the exploits of Michelangelo, Raphael and Bramante spread from the capital to other parts of Italy, it was Venice where some of the finest expressions of High Renaissance artistry emerged. The art of Titian, Giorgione and Bellini indicated a move towards the drama and exuberance of Baroque. Close analysis of the architecture of Venice shows how grand both public and private buildings were becoming in the fifteenth and sixteenth centuries. Palladio's carefully constructed villas utilised the ancient traditions of proportion and beauty to make comfortable, yet expansive private spaces.

#### *Unit 4: The Renaissance Moves North*

The Italian High Renaissance focused on classical themes and portrayals of the human body. As the ideas of Vitruvius, Vasari and Bramante moved northwards, they engaged with a medieval Gothic sensibility, which embraced the concepts in new and interesting ways. Holbein's portraits and courtly images of rulers like Elizabeth I were highly realistic, yet still revelled in the symbolism of the medieval world. As the Reformation signalled a break from the traditional images of saints and sinners, miniature painting, still life and landscape began to emerge.

#### *Unit 5: Towards the Baroque*

Baroque art and architecture is commonly described as emphasising drama, motion and emotion. The paintings of El Greco, Caravaggio and Velasquez combined the traditional themes of the Renaissance with contemporary subjects, creating deeply evocative artworks. With the landscape paintings of Claude a new obsession would grip the art world, taking painters to the natural world as a source of inspiration.

#### *Unit 6: Baroque Architecture and Sculpture*

Moving through the sixteenth and into the seventeenth centuries, Baroque art and architecture gained even greater confidence and exuberance. Baroque sculpture encouraged multiple viewing points, with figures reaching out into the surrounding space like never before. Enormous palatial complexes, like the royal palace of Versailles, took Baroque design from the buildings out into the surrounding gardens, while in England, Germany and Italy variations emerged which would come to identify national styles of architecture.

## MODULE 4:

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### *Unit 1: Introduction to themes and approaches*

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 digital media, and the development of post-modernism, alongside specific examples, such as the sculptures of Barbara Hepworth and paintings of Francis Bacon. Taught by many of tutors you will meet throughout the module, this unit should also familiarise you with the skills and terminology required for the study of this period, and highlight the various teaching and learning approaches you will experience throughout the course.

### *Unit 2: Beyond Two Dimensions Between the Wars*

From the end of World War I to the beginning of World War II art developed in intriguing ways, influenced in part by the drama and trauma experienced by many service men and women. The ideas of Dada and Duchamp challenged established views on artistry and skill, while the influence of Jazz and black Americans opened up new avenues of creativity in the visual arts. The Bauhaus movement sought to combine art and crafts to create 'total works', while the Surrealists plundered the sub-conscious and writings of Freud as a source of artistic inspiration.

### *Unit 3: 1940s and 50s*

Reeling from a second World War, and beginning a drawn out period of Cold War where friction and mistrust were rife, the 40s and 50s saw artists seeking great architectural and design programmes to bring unity and comfort to the populace. Ideal homes were developed to make the austerity of the post-war period more wholesome, while Le Corbusier attempted to remove the non-essential from modern living with minimalist designs. As technology developed with great speed, artists responded with views of Utopias and Dystopias, which consoled and unsettled in constant tension.

### *Unit 4: 1960s and 70s*

The 1960s was a decade of intellectual experimentation, and throughout universities and art colleges the ideas of feminism, post-colonialism and Marxism were gaining ground. The floodgates were opened to the ideas and artistic expressions of many disenfranchised groups, and the result was an explosion of unsettling and challenging art. The works of Francis Bacon, Henry Moore and Barbara Hepworth opposed established views on painting and sculpture, while Pop Art engaged with the role of materialism and mass-consumerism through ready-mades.

### *Unit 5: Towards the New*

As the fine arts became diffused with all manner of media and messages, so new types of art emerged. Land Art saw complete landscapes transformed into expressions of an individual artist's ideas, while the influence of post-modernism saw blank canvases and can of excrement sold as artworks. In Russia, structuralism manifested through literature, philosophy and art, while images

focused on the themes of death and memory proliferated, and explored a changing world where complexity, rather than homogeneity, were becoming the norm.

#### *Unit 6: Art Now*

With radical developments in computing and technology, the art world has moved into new areas. The expansion of photography, continually a radicalising force within art, means that now everyone has the ability to capture the visual, and manipulate it through digital software. The moving image, perpetuated through film, has become an area of great artistic creativity, while exhibitions like that of Alexander McQueen at the V and A, indicate that fashion can similarly be considered as art.

#### *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 2017-2018**

<b>Fee Status</b>	<b>Tuition fee</b>	<b>College Fee</b>	<b>Total annual fees</b>
Home/EU(including islands)	£2,305	N/A	£2,305
Overseas	£4,335	N/A	£4,335

The fees shown above are the annual tuition fees for this course for entry in the 2017-18 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 2017-18 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
<b>Food</b>	£250	£350	£2,250	£3,150	£3,000	£4,000
<b>Accommodation</b>	£538	£619	£4,844	£5,569	£6,459	£7,425
<b>Personal items</b>	£115	£255	£1,035	£2,295	£1,380	£3,060
<b>Social activities</b>	£40	£119	£358	£1,073	£477	£1,431
<b>Study costs</b>	£38	£83	£338	£743	£451	£991
<b>Other</b>	£22	£45	£196	£407	£261	£543
<b>TOTAL</b>	£1,002	£1,471	£9,021	£13,237	£12,028	£17,649

When planning your finances for any future years of study in Oxford beyond 2017-18, you should allow for an estimated increase in living expenses of 2% each year.

More information about how these figures have been calculated is available at [www.ox.ac.uk/admissions/graduate/fees-and-funding/living-costs](http://www.ox.ac.uk/admissions/graduate/fees-and-funding/living-costs).