

Course Information Sheet for entry in 2018~19

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

The two modules on offer for 2018~19 are

- Module 1: The Late Middle Ages and 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: The Late Middle Ages and Early Renaissance

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 attitudes towards death and the importance of trade, alongside specific examples, including reliquaries and manuscript illumination. 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: The Gothic Enterprise: Architecture c.1200-c.1300

Beginning with the emergence of a new and pre-eminent architectural style out of the workshops of northern France, this unit will assess the formation and development of a mature Gothic architecture. Central to this is a consideration of the influence strongly centralising monarchies exercised on architectural style, and the effect of court and episcopal patronage on an understanding of the role of architecture as an instrument of advertisement for the Church. The notion of didactically ordered, internationally understood concepts of style, iconography and design will be discussed alongside local, populist and vernacular solutions, whose prevalence and richness have tended to be historically downplayed.

Unit 3: The Art of Worship

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, France and Italy, examining cloisters and ivories; glass and effigies. By examining the changing symbolism in expressive objects such as alabasters, and the technological developments in areas like sculpture, we can see how the Gothic sentiment was expressed in its entirety, and fill the famous architecture with the images and adornments that made them all the more complete and spectacular.

Unit 4: Painted Page and Panel

Books of hours and panel paintings capture the transition from Medieval to Renaissance visual modes of expression. We will investigate the dialogue between word and image, the role of patrons such as Mary of Burgundy and the rise of portraiture typified by the panel paintings of Jan van Eyck. As we move from England, across through Paris, Bruges and Ghent, we will explore the finest paintings of the Late Medieval period, and discover how images emerged from the pages of manuscripts, onto miniatures and panels.

Unit 5: Sculpture and painting in Duecento & Trecento Italy

Sculpture in late medieval Italy developed in a dialogue with antiquity and the work of contemporary France. The Italian tradition of monumental fresco painting was rooted in the early Christian mosaics of Rome, and came of age in the art of Giotto. The great century of Sieneese painting was founded on a distinctive synthesis of Byzantine, French and contemporary Italian practice.

Unit 6: Patronage

We have been studying the appearance of buildings and other cultural artefacts in terms of style, materials, technique and context. In this final unit we will be focusing on how and why certain kinds of artefacts were associated with particular social groups and why there was such investment in the visual arts. How were the arts used to express identity, power, social position and ideology? Whilst we will be revisiting some objects you will have looked at before and thinking about them in a different way, we will also be introducing you to quite new material ranging from the simple to the

very opulent. Why did patrons make the choices they did? How involved were they in the creative process?

Module 3: Revolution to Modernity

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 the Gothic Revival, and the importance of the Enlightenment, alongside specific examples, such as the prints of Goya and sculpture of Rodin. Taught by many of the 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: 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 3: Art of the Bourgeoisie: British and French Expressions

These seminars will create a narrative of artistic expression over a period of dramatic economic, social, political and cultural change. 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. There were those who sought to reconnect with the faith of the medieval past, and reassert the association of beauty with worship, and also those who critiqued this prosperous society for its social indifference and hypocrisy in text and in art which depicted social realities. Such sentiments were manifest in a group of artists, the Pre Raphaelites, who combined truthful depiction with spiritual themes.

Unit 4: 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 5: The Bourgeois Critiqued: French and British Expressions

In part I of this section we will have studied an increasingly prosperous society, and a generally confident middle class. 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. Others, such as John Ruskin and William Morris sought to overturn the indignity of industrial labour with a resurrection of personal creativity; a fusion of the Arts and Crafts.

Unit 6: The Birth of Modernism 1890-1920

The dawn of a new age witnessed the birth of new pictorial forms and the persona of the 'Modernist' artist. The 'wild' coloristic experiments of Matisse and the 'Fauves', cubist geometry, the dynamism of the Italian Futurists, each evoked new ways of thinking about space and modernity. Other artists on the Continent challenged bourgeois aesthetic notions by exploring radical new ways of depicting the world. This society of industrialisation, consumption and convention was finally fractured in the mechanised destruction of the Great War.

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 a presentation on a topic covered by the course.

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.

Within each module the weighting is:

Assignment 1	15%
Assignment 2	15%
Presentation	20%
Research project	50%

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

Attendance and participation

The course is taught through face-to-face classes and study visits. In each module candidates are expected to attend a minimum of 75% of the 30 taught classes and the five study days.

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 2018-2019

Fee Status	Tuition fee	College Fee	Total annual fees
Home/EU(including islands)	£2,380	N/A	£2,380
Overseas	£4,470	N/A	£4,470

The fees shown above are the annual tuition fees for this course for entry in the 2018-19 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 2018-19 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	
	Lower range	Upper range	Lower range	Upper range
Food	£258	£361	£2,318	£3,245
Accommodation	£536	£677	£4,824	£6,093
Personal items	£118	£263	£1,066	£2,364
Social activities	£41	£123	£369	£1,105
Study costs	£39	£85	£348	£765
Other	£22	£47	£202	£419
TOTAL	£1,014	£1,556	£9,127	£13,991

When planning your finances for any future years of study in Oxford beyond 2018-19, you should allow for an estimated increase in living expenses of 3% 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.