

Course Information Sheet for entry in 2019~20

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 four-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
- Module 4: Modern and Contemporary Art

The two modules on offer for 2019~20 are

- Module 2: The High Renaissance and Baroque
- Module 4: Modern and Contemporary Art

Each module has three terms of weekly classes. In addition, there will be six group tutorials and five Saturday workshops per module. A panel of tutors will do the bulk of the weekly teaching and lead the Saturday workshops. The weekly sessions will be conducted as seminars, combining lecture presentation with opportunities for group discussion.

Four of 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. The fifth Saturday workshop will take place in May and will be devoted to the assessed oral presentations.

Module 2: The High Renaissance and 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

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 identity national styles of architecture.

Module 4: Modern and Contemporary Art

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.

Assessment

For each module, 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 2019~20

Fee Status	Tuition fee	College Fee	Total annual fees
Home/EU (including islands)	£2,715	N/A	£2,715
Overseas	£4,650	N/A	£4,650

The fees shown above are the annual tuition fees for this course for entry in the 2019-20 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 course fee does not cover transport or entry fees to museums, art galleries or exhibitions.

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 2019-20 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	£265	£371	£2,387	£3,342
Accommodation	£566	£739	£5,093	£6,655
Personal items	£122	£271	£1,098	£2,435
Social activities	£42	£126	£380	£1,138
Study costs	£40	£88	£359	£788
Other	£23	£48	£208	£432
TOTAL	£1,058	£1,643	£9,525	£14,790

When planning your finances for any future years of study in Oxford beyond 2019-20, 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.