

## Programme Specification

### HISTORY OF ART

<b>1 Awarding body</b>	University of Cambridge
<b>2 Teaching institution</b>	University of Cambridge Institute of Continuing Education*
<b>3 Accreditation details</b>	None
<b>4 Name of final award</b>	Undergraduate Diploma in History of Art
<b>5 Programme title</b>	History of Art I History of Art II
<b>6 UCAS code</b>	N/A
<b>7 JACS code(s)</b>	V350, V360
<b>8 Relevant QAA benchmark statement(s)</b>	
<b>9 Qualifications framework level</b>	FHEQ Level 5 part-time
<b>10 Date specification produced</b>	July 2015

\* Cognate Faculty endorsement provided by: Architecture and History of Art

The Undergraduate Diploma programme in History of Art will be delivered by the University of Cambridge Institute of Continuing Education (ICE), as part of its credit-bearing programme at FHEQ levels 4, 5 and 6, offered to part-time adult students.

ICE is a General Board, non-School institution whose purpose can be defined in two complementary ways. It is a conduit both for transmission of the University's knowledge and research on the one hand and for enabling members of the public to access higher education courses, whether for personal interest or professional development, on the other. In these ways it contributes significantly to the University's public engagement and widening participation commitments.

The Undergraduate Diploma programme in History of Art will be directed by Dr Francis Woodman, ICE's Academic Director with responsibility for History of Art and Architecture, assisted where required by tutors chosen from ICE's Tutor Panel, all of whom are assessed under quality assurance procedures approved by the General Board. It is a requirement of Panel membership that tutors should have academic qualifications and specialised expertise in their discipline appropriate to the teaching that they are invited to undertake and have expertise in teaching adult learners with differing levels of academic experience. Academic responsibility for monitoring the performance of individual tutors rests with Dr Woodman.

## Programme structure

The programme is made up of 2 independent and complementary pathways. The content and learning outcomes of each pathway are sufficiently distinct to allow the award of credit for each one without infringing the rule of academic overlap. Each pathway is made up of three units, studied part-time over three terms, and leads to the award of a named Undergraduate Diploma a nationally recognised qualification which is equivalent to 60 credits at FHEQ level 5.

Students who successfully complete the two non-overlapping 60-credit Undergraduate Diplomas are eligible to receive a 120-credit Undergraduate Diploma of Higher Education in History of Art.

### Programme Overview

Two Diplomas are available, each of which is a nationally recognised qualification equivalent to 60 credits at FHEQ level 5. By taking both, a student can acquire a named Diploma of Higher Education, a nationally recognised qualification which is equivalent to 120 credits at FHEQ level 5 i.e. to a second year of an undergraduate degree. Students enrol for one year at a time. It is anticipated that the two Diplomas will be offered in alternate years. The two Diplomas may be studied in either order.

To receive a Diploma in History of Art, I and/or II, students must complete and pass all summative assignments in the three units.

The Diplomas will include the following elements:

	<b>Diploma I</b>	<b>Diploma II</b>
<b>Term 1</b>	<b>Unit A</b>	<b>Unit D</b>
<b>Term 2</b>	<b>Unit B</b>	<b>Unit E</b>
<b>Term 3</b>	<b>Unit C</b>	<b>Unit F</b>

The order in which the units are offered within each Diploma is flexible and is at the discretion of the Institute.

### Programme details

#### **Diploma in History of Art I**

##### **Unit A: About face: portraiture 1500-1750**

This unit aims to identify different categories of the portrait (pair, group, royal, civic, formal, informal); examine how pose, glance, gesture, dress, and genderisation affect our interpretation; discuss the relevance of the portrait as a social document; and analyse the artist's perception of 'self' in self-portraiture.

##### **Unit B: The Grand Tour**

From the late 17c, the fashion for a grand tour of Europe was de rigueur. Acquiring cultural experience, and often quite a lot more, exposed the rich landed gentry to the painting, sculpture, landscapes and new archaeology of Europe, especially in Italy. Not just confined to the English, Catherine the Great though never doing the Tour was a classical Grand Tour collector. These experiences and purchases changed the face of Northern Europe and saw the rise of the great patrons and collectors. This unit explores the impact of the Grand Tour upon country houses and their estates, the collections that filled them and the enormous impact of the discoveries unearthed in the Bay of Naples and beyond.

### **Unit C: Art in the Industrial Age**

The Industrial Revolution changed everyone's lives, from landowner to peasant. Cities grew around mills and factories, mass production of art became commonplace and a new industrial rich emerged. In the arts, painting would depict wild and terrifying infernos or the calm and tranquil landscapes of a disappearing world. In building, the canals and especially the railway would transform the nations. The period also sparked violent revolutions, reflected in the arts of all kinds. This unit explores the introduction of manufactured art objects and collectables, the architecture of the railways and the growth of national and civic pride as expressed in public art and monuments.

## **Diploma in History of Art II**

### **Unit D: Modern Art and Life, 1880-1914**

The world changed dramatically in this period and art, photography and architecture were all transformed. In painting, the 'Isms' arrived in a great rush, photographic images began to move while in architecture, steel, concrete and the general introduction of electricity saw buildings rise ever upwards. A whole new audience emerged, visiting museums and art exhibitions, travelling to famous sites and attending places of entertainment – pubs, theatres and cinemas. Life would never be the same. This unit aims to examine the many and various styles and fashions in painting and sculpture, the arrival of a truly modern style of building and construction and the impact of photography upon art and the taste of the general public.

### **Unit E: Art and Politics, 1914-1960**

The interwar years witnessed experimentation with abstract painting, sculpture, film-making and modern architecture. Europe saw the rise of Fascism with its own particular take on all the arts, especially architecture, which in Italy saw spectacular achievements. The Nazis rejected almost all the new movements in modern art, favouring excessive, idealised 'realism', though in architecture it embraced the new. Stalin's Russia rejected all the advances in painting made at the time of the Revolution, preferring an Heroic Style in art, architecture and especially sculpture. Europe and the US became obsessed with Art Deco, a streamlined modernism that was applied to painting, architecture and many other products from teapots to motorcars. The cinema produced Expressionist films, historical epics and of course, talkies. The 'All Singing, All Dancing' Hollywood musicals exposed a worldwide audience to the latest trends in art and design. This unit aims to clear a path through the cacophony of styles in painting, design, sculpture and building, and place them in their socio-political environment.

### **Unit F: Art in the Consumer Age, 1960 onwards**

The age of advertising, promotional art, celebrity architects and the pop video the modern world is awash with visual art. Consumerism rules. Digitalisation and the worldwide web have transformed all our lives and given ready and instant access to art of all kinds, even the ability to create it ourselves. Art has not only become high fashion but also an investment opportunity and this in itself has helped to shape taste and demand. The unit offers a wider international purview of the art of the period. This unit examines the many and varied forms of new art and try to make some sense of the blizzard of creativity that impacts on our everyday lives.

## **Educational Aims**

At FHEQ 5, the Diploma programme in History of Art builds on the more general units in the FHEQ 4 Certificate programme in History of Art as well as providing a progression route for students who have completed a first-level or similar course in other institutions. Each Diploma is intended to provide students with a more detailed study of three related topics, some generic, some chronological. If students complete both Diplomas they will acquire a more detailed knowledge of the art, architecture and design of the period from the 16c to the late 20c. Students will also be given the opportunity to reflect upon the writers on art who helped to shape the critical context in which art was received in each period.

Through becoming familiar with these more restricted fields, the student will become aware of

relevant debates on the topic, will develop analytical skills and be able to collect and evaluate the relevant evidence. The Diploma will also enhance the student's skills in writing and presenting art history, in order to develop the confidence and ability to progress to higher-level studies.

The course aims to:

- provide students with a more complete knowledge and understanding of the history of the visual arts in Western Europe from the Early Renaissance to the 20c
- provide a broad foundation introducing students to the main ideas, current theories and debates relating to each phase
- develop analytical skills when reading key texts of art theory and criticism
- enable students to acquire analytical skills and good study practice and be able to relate the works of art they see to their appropriate cultural and historical background.

### **Learning outcomes**

#### **Knowledge and understanding**

By the end of Diploma I, within the constraints of an FHEQ level 5 programme, students should be able to demonstrate the achievement of the following learning outcomes:

- knowledge of major painters, architects and designers within the contexts (historical, social, artistic and commercial) in which they were produced
- experience of a range of critical, theoretical and practical approaches to the analysis and evaluation of painting, architecture and design
- awareness of the role of critical traditions in shaping movements of the period
- knowledge of the political, cultural and socio-historical contexts in which the artistic movements of the day were received at different times
- knowledge of the relationship between art and design and other subjects such as archaeology and a variety of cultural production
- knowledge of useful and precise critical terminology and, where appropriate, linguistic and stylistic terminology.

#### **Critical skills**

- critical skills in the close reading, description, analysis, or production of texts or discourses
- ability to articulate knowledge and understanding of texts, concepts and theories relating to Art History studies
- command of a broad range of vocabulary and an appropriate bibliographic skills appropriate to the discipline, including accurate citation of sources and consistent use of conventions in the presentation of written work

By the end of Diploma II, within the constraints of an FHEQ level 5 programme, students should be able to demonstrate the following learning outcomes:

- knowledge of major painters, architects, designers and film-makers within the contexts (historical, social, artistic and commercial) in which they were produced
- experience of a range of critical, theoretical and practical approaches to the analysis and evaluation of painting, architecture, design and photography/film
- awareness of the role of critical traditions in shaping movements of the period
- knowledge of the political, cultural and socio-historical contexts in which the artistic movements of the day were received at different times
- knowledge of the relationship between art and design and other media including, where appropriate, film, or other forms of cultural production
- knowledge of useful and precise critical terminology and, where appropriate, linguistic and stylistic terminology.

#### *Critical skills*

- critical skills in the close reading, description, analysis, or production of texts or discourses
- ability to articulate knowledge and understanding of texts, concepts and theories relating to Art History studies
- command of a broad range of vocabulary and an appropriate bibliographic skills appropriate to the discipline, including accurate citation of sources and consistent use of conventions in the presentation of written work awareness of how different social, political and cultural contexts affect the production of art, film and architecture

#### **Teaching methods**

Teaching and learning will be delivered through a combination of formal lectures and presentations by the tutor. A range of interactive and participative methods of teaching will be deployed based on seminar-style teaching, and through reading and assignments to be undertaken individually by students outside the unit sessions. Field trips and gallery visits will be made as appropriate.

#### **Assessment methods**

Each unit will be independently assessed on the basis of:

1. A minimum of two-thirds attendance for each unit;
2. Satisfactory completion of one or more tutor assigned tasks totalling 3,000 – 4,000 words or their equivalent.

The word-length specified for the assignment(s) is inclusive of references in the main body of the text and footnotes and endnotes but exclusive of any bibliography or list of resources consulted and any list of abbreviations that may be included at the beginning or end of the assignment.

The use of appendices is generally discouraged except where additional data, not available in published form, must be presented, and must be previously agreed with the tutor.

It is anticipated that such tasks will include: work-based assignments, reflective journals, literature reviews, essays, case-studies and projects.

Students are expected to pass each unit in order to achieve a Diploma.

## **Entry and/or progression requirements**

ICE courses at FHEQ level 5 are offered on open access. However, applicants with no previous background in the subject will be counselled by the Academic Programme Manager and may be vetted by the Academic Director to assess their suitability.

Although students seeking the award of a Diploma may be advised first to complete a Certificate (or its equivalent) in the same discipline, or in a cognate discipline, this is not a necessity in order to start nor obtain the Diploma.

Students who have completed a Diploma may be able to progress to FHEQ level 6 provision within the Institute at the discretion of the Academic Director. Where appropriate, students may be advised to take a second Diploma before progressing to FHEQ level 6 provision.

Credit awarded by the Institute can be transferred into the degree programmes of some other higher education providers. The amount of credit which can be transferred into degree programmes varies from institution to institution and is always at the discretion of the receiving institution.

## **Student support**

Academic advice to students taking ICE courses is available both before and after they have registered for a course: first, from the appropriate member of the academic staff and, once the course has begun, also from their course director and/or course tutor. Communication channels with academic staff and with fellow students are provided by the ICE virtual learning environment, which also holds generic and subject-specific learning resources. Students have borrowing rights in the University Library and can access the library's online resources. On request they may have a letter of introduction for university or college libraries for the area in which they live.

Administrative enquiries are dealt with by Academic Programme Managers.

All students are provided at the start of a course with the ICE *Student Handbook*.

## **Graduate employability and career destinations**

Students completing a Diploma in History of Art will have demonstrated high levels of motivation and personal commitment through part-time study. They will also have gained and demonstrated a number of valuable transferable skills, including:

- the ability to communicate ideas and arguments cogently and effectively in written, spoken or other form, with appropriate use of visual aids
- the ability to listen effectively and so to learn from and participate constructively in discussion.
- the ability to work diligently, to fulfil briefs and deadlines, and to take responsibility for one's own work
- the ability to update knowledge and skills, seek and use feedback, reflect on, and improve performance.

## **Management of teaching quality and standards**

The teaching quality and standards of the programme will be monitored throughout by the appropriate member of academic staff, who will report annually to the Subject Moderation Panel, consisting of the internal, University and external moderators and other Faculty and ICE members as agreed by the Education Committee. The report of the Moderating External Examiner is made

available to all students on the course via the Institute's virtual learning environment.

Every effort has been made to ensure the accuracy of the information in this programme specification. At the time of publication, the programme specification has been approved by the relevant Faculty Board (or equivalent). Programme specifications are reviewed annually, however, during the course of the academical year, any approved changes to the programme will be communicated to enrolled students through email notification or publication in the Reporter. The relevant faculty or department will endeavour to update the programme specification accordingly, and prior to the start of the next academical year.

Further information about specifications and an archive of programme specifications for all awards of the University is available online at [www.admin.cam.ac.uk/univ/camdata/archive.html](http://www.admin.cam.ac.uk/univ/camdata/archive.html)