

BFA Handbook 2011-2012

A working guide to essential facts
A set of rules and regulations that define the course
An explanation of examination criteria and practice
A set of health and safety requirements

www.ruskin-sch.ox.ac.uk/network

INTRODUCTION

Fine Art at the Ruskin is the practical and theoretical study of creative visual intelligence. It is a studio-based trajectory through the disciplines that shape contemporary art, including painting, sculpture, printmaking, photography, installation, video, sound, performance and other experimental forms. The BFA course balances structure and openness, theory and practice, individual and group energies.

The Ruskin forms a lively community both within and beyond the undergraduate course. The group of BFA candidates is intimate: only about twenty five students are admitted per year, and these small numbers facilitate active debate amongst and across years, as well as making possible a staff to student ratio this is unbeatable among UK art schools. Various crossover activities are organised with DPhils and research fellows, and in addition to this, students benefit from relationships formed across other disciplines within their colleges and throughout the university as a whole. Links to the professional art world in the UK and beyond are also established, through a Professional Practice Programme, offsite exhibitions at Modern Art Oxford, and organised trips to London galleries.

The course is structured across three years, each made up of three compact 8-week terms. Although end-of-year exhibitions in the first and third year are examined, and the second year provides the longest expanse of time for unfettered experimentation, a rigorous studio-based practice is elementary throughout. Students are encouraged to enhance nuts and bolts skills whilst learning to reflect on their practice, give it context, and sharpen critical thought. The theoretical element is deeply woven into the learning methodology of the course and is taught both in the lecture rooms and the studios.

Fortnightly tutorials with permanent and visiting staff are required, as are weekly courses in human anatomy in the first year, and weekly art history and theory lectures and seminars in the first and second years. Supplementing these fixed points in the curriculum is a varied banquet of offerings, including group critiques, student-organised exhibitions, weekly visiting artists' talks, weekly skills-based workshops, and thematic seminars and symposia. Within this intense crucible that is the Ruskin, we encourage students to take their own initiative and to map an individual course through which to develop a distinctive voice.

Daria Martin
BFA Course Leader

History & Theory of Visual Culture

Throughout the course there is an ongoing conversation about the making and reception of art. This conversation draws on, and feeds into, the lectures, seminars, and tutorials in the history and theory of visual culture. Teaching in history and theory is designed to enable everyone to develop a language in which they feel comfortable talking and writing about their own work and that of other people. It is examined through written examinations and coursework essays.

Studio Practice

Drawing is seen as a fundamental tool in all fine art practices. There are drawing classes that demonstrate and engage in the rich and varied language of the skill. These are run during the first year to extend understanding and flexibility. There is a requirement for a drawing portfolio in the preliminary examination.

On Monday mornings in Michaelmas and Hilary terms, the week begins with a Firelighter Workshop at Bullingdon Road. These workshops are intended to explore core skills and specialist topics. Visiting Artists come to the Ruskin each Thursday morning during the academic year to give a talk and presentation on their work. Twice weekly Group Critiques are also held on Tuesday at the High Street and Thursday afternoons at Bullingdon Road. These crits, lead by a tutor, offer two students the opportunity to present and discuss their work with other students. Field trips to galleries and studios extend the internal artistic debates and opportunities within the Ruskin.

Human Anatomy

Human anatomy is taught in the first year as a drawing course. It looks at the structure, form and function of the human body. It explores issues of identity, biology, dynamics and mortality while instructing the student how to see below the surface of things and to find a visual language to express that knowledge. The Ruskin has a unique relationship with the Department of Human Anatomy & Genetics. Anatomy also forms part of the preliminary examination.

THE COURSE STRUCTURE

The First Year

Students begin from the outset to develop their studio work in discussion with the School's lecturers, tutors, and visiting staff. They are allocated a tutor at the start of term, who monitors progress, sets targets and directs them in their studies. Work is regularly presented and discussed at group crits involving staff and students from across the school. Alongside the student's individual studio work, workshops and projects designed to introduce a range of techniques and approaches are offered throughout the year. In addition, they attend taught practical classes in drawing and human anatomy as well as lectures, seminars and tutorials in art history. Students are encouraged to experiment in their studio practice and, in the case of art history, through debate and essay writing.

The Preliminary Examination at the end of the First Year examines: practical studio-based work, human anatomy, and the history and theory of visual culture, this latter part being examined by three submitted essays and one written paper.

The Second and Third Years

Years two and three are similar in structure and continue the tutorial system introduced in the First Year. All students are required to continue the study of art history and theory and to submit three essays during the course of the second year. In the first term of the third year they agree an extended essay title with their tutor. This essay is submitted at the end of the second term of the final year as part of the Final Examination. Students are expected to establish a strong bond between the interests of the essay and their studio studies.

In the second year, each student is also invited to take part in the Ruskin Professional Practice Programme, an optional work experience initiative where students are offered two placements during the course of the year. Each student is required to read and accept the terms set out in Statement of Intent prior to accepting and participating in a placement. This code of practice is displayed on the Ruskin's website and distributed at the first programme meeting.

Each student is also required to complete a Risk Assessment Form for each placement they accept and to submit this to the Ruskin office. In addition a Travel Information Form also needs to be submitted to each host organisation, in advance of a student's arrival. These forms are distributed at the first programme meeting.

There is no financial support provided by the Ruskin in relation to this optional initiative and students are required to make their own arrangements, beyond the initial introduction to the host organisation. It is recommended that students contact the university Alumni office and their college, to seek out travel bursaries and hardship fund support.

The Final Examination at the end of the third year examines: a final exhibition and a supporting portfolio of work made during the second and third years, an extended essay of 6,000 words and a written paper.

A GENERAL NOTE

At Oxford the terms are short. For this reason we expect 100% attendance during each term. Students who thrive at the Ruskin do so by a commitment to their studies and an intelligent use of limited time. During the vacations the studios are kept open for a substantial number of extra weeks so as to assist students in maintaining continuity in their studies. During the vacations students are expected to make gallery visits and to complete the research necessary to underpin their term-time studio work and essay writing.

Students' work will be continually monitored through tutorials and staff discussion at the beginning, middle and end of term. Should a student be having difficulties or falling behind with their expected achievements it should be identified formally by the second term. An assessment meeting will be called with the student, their tutor, and the Head of School. A targeted amount of work will be set for assessment in a given time. If the work is not produced or falls short of the agreed standard or quantity, then a formal penal collection will be held with the student and representatives of their college.

Access

Both the High Street and Bullingdon Road are open from noughth week to ninth week from Monday – Friday, 9 am until 8pm, and until 9pm at the High Street. On Saturdays during term the High Street is open from 9 am – 12 pm and Bullingdon Road from 10 am – 4 pm.

You will need a security fob to access both buildings. This is available from the office for a **£10 deposit**, normally added to your equipment and book deposit.

Equipment and Book Deposit

The Ruskin has a wide range of film, photography and sound equipment for your use. We also have our own specialist book and DVD library. Part of this is for reference only but there is a substantial loan collection for your use. In order for the School to run smoothly it is essential that whatever you borrow you take care of and return at the specified time.

Whatever you have borrowed you remain responsible for until you return it to the School. Handing something on to another student does not transfer that responsibility.

Before you can borrow any equipment, or take out any loans from the library, you will need to make a **£50 deposit**. This is refundable when you leave but is dependent upon responsible borrowing. This deposit can be paid to the office by cheque. Please make cheques payable to The University of Oxford.

It is your responsibility to report any damage to or theft of loaned materials *immediately*.

Miscellaneous

At the High Street and Bullingdon Road there are containers for lost property.

There are water coolers for your use at both buildings.

Please ensure that any food wrappers, plastic bottles/cups or general waste are disposed of in the bins provided.

Studio Space

All studio spaces in the School are shared. Within these areas at any one time you will find multiple activities, a wide variety of materials and many interactions. You are asked to be aware of your fellow students and to be considerate to their needs. There is a big difference between an active studio and an untidy one.

Don't be profligate. Store unwanted material neatly. Be aware that your waste may be just what someone else is looking for.

You may use a kettle in your studio space to make your own refreshments. Please remember that the office kettle and supplies are not a substitute for this.

Please be aware that, under Health & Safety considerations, you are not permitted to use aerosol spray paints in your studio space at the High Street, or anywhere else within the building. You may use spray paints in the outside space at Bullingdon Road, whilst wearing a mask and goggles as provided and only after liaison with the Ruskin's Health & Safety Officer.

Galleries

The school has a well-developed relationship with Modern Art Oxford. Their exhibitions and events are an easily available resource and a reliable base for students to learn aspects of exhibition making, critical responses and diverse audiences.

The metropolitan resources of London are expected to be central to Ruskin students' debate about their subject. Here too, the school enjoys numerous professional relationships across museums and galleries, both public and private. It is expected that ideas developed in the studio, both in Ruskin time and vacation time, should be tested against this complex background and beyond.

Copies of the bi-monthly London Gallery Guide are available in the High Street.

AIMS OF THE COURSE

Teaching Strategy

At the forefront of our learning and teaching strategy is a desire to create an inspiring, challenging and supportive learning environment for every student. The delivery of the course relies upon a range of teaching methods, which include lectures, seminars, classes and group tutorials.

Although the lecture remains a useful means of course delivery when introducing the work of visiting artists and art-historical subjects, the majority of teaching carried out at the Ruskin School is in the form of a tutorials organised as a response to the individual student's work.

The overall strategy is to find for each course component an appropriate method or range of methods for its delivery. Appropriateness in this context is judged by weighing the physical resource against staff and student ability.

The teaching staff also believe that tutorials offer an excellent structure for monitoring a student's progress and giving feedback that is precise to the individual's needs. All the staff meet at regular intervals to discuss each individual student's progress. This is also formally monitored by termly reports, which are submitted to students' colleges.

Learning Strategy

The curriculum has been designed to underpin the overall aims and objectives of the course and is geared to the high quality of students admitted. Although the course structure and curriculum is organised to enable our graduates to make a rapid contribution to the contemporary art world, we are aware that many will not wish to pursue this career option, so great store is placed on our students learning transferable skills, the greatest of which is the articulation of their imaginative ideas.

Essay writing is designed to develop both your written communication skills and your independent use of IT and library resources.

Studio work offers an opportunity to gain practical experience in project management, which can involve design, planning, execution and costing a variety of projects during the course. Students also learn a range of transferable technical skills, which they practice during self-directed learning periods. These skills might include photography, electronic imaging, video editing, printing and welding.

Tutorials offer the opportunity for students to develop their oral communication and presentation skills.

Students are offered considerable freedom in how they interpret the curriculum, as we believe in the importance of all students progressively achieving independence of thinking and freedom of choice in the way they approach both the organization of their studies and subject matter. Your opinion of the course is greatly valued. Termly feedback is received through meetings of the Joint Consultative Committee and there also are on-line feedback forms for you to complete at the end of each term

Assessment Strategy

The course team has devised a range of ways of assessing students. Together, the component parts of each examination are designed to offer an insight, in the first instance, into the candidate's suitability for the course, and subsequently their achievement whilst on course.

The first point of assessment is the entry examination. During this examination members of staff representing a range of attitudes towards fine art review the UCAS form, a portfolio of work, the outcome of a drawing examination and the applicant's performance at interview.

For students on the course, the tutorial system is at the heart of their continuous assessment. On a regular basis students present their studio work to a member of the academic staff. During a tutorial, the work is submitted to evaluative scrutiny, which then forms the core of tutorial discussion.

This method of continuous assessment is considered in depth and feedback is given in a sensitive and supportive way. Because all students are taught by more than one member of staff, there is ample opportunity for a variety of assessments of the same work.

There are two formal examinations organized during the course, one at the end of the first year, and one at the end of the course. Both examinations are designed to use a range of methods to test for a range of skills and knowledge.

In history and theory we require candidates to submit written course work and to sit an examination. In drawing, candidates submit a portfolio of course work. In human anatomy, candidates are required to submit course work and sit an examination. In their studio component, candidates are required to submit course work and mount an exhibition. There is also a facility to viva candidates in finals.

External Examiners

The examiners in finals are also joined by two External Examiners, one for studio practice and the other for art history. Their responsibility is to ensure that the assessment procedures are carried out appropriately and consistently, and that they are comparable to those on similar courses elsewhere.

Results for Prelims and Finals

Examination results can be viewed online via the 'Student Self Service' portal. The Chair of Examiners will advise you when they have been published.

* * *

Joint Consultative Committee, Undergraduate

The Ruskin has an undergraduate student committee that meets each term during the academic year. This is your opportunity to raise concerns or suggestions about any aspect of life at the Ruskin, the BFA course, etc. The elected JCC Student Representative (who holds office for one year) is invited to attend Ruskin departmental meetings and to put forward the issues that have been raised by the BFA students.

RUSKIN TUTORIAL SYSTEM

Tutors and Heads of Year

A member of staff will act as Head of Year for each year of the course to ensure that all students in that year are familiar with requirements and possibilities. It is important that you attend meetings called by your Year Tutor in order to receive this information.

For 2011/12 the Year Tutors are:

First Year	Tom Woolner (Michaelmas term only); Professor Brian Catling (Hilary and Trinity terms)
Second Year	Professor Maria Chevska
Third Year	Daria Martin

You will be assigned two tutors, your Primary Tutor and your Year Tutor. You will see your Year Tutor twice per term for one-to-one conversations, as well as in group meetings. Your Primary Tutor will see you at least four times during the course of the term and will be the one who writes your end of term report. In addition to this you will be advised to see, and will yourself want to see, both other members of staff and visitors.

Please remember that you are required to attend tutorials. If for any reason you find that you cannot make an appointment, and need to rearrange the time, you should immediately contact the staff office and the tutor concerned. You may also find that during certain periods you would prefer to make more progress on a project before discussing it with your tutor. If this is the case, you should explain this to your tutor.

Your tutor will be responsible for several students across all three years of the course. As well as having one-to-one tutorials they will organise Group Crits at which one or two of their students will present finished work or work in progress for discussion by the group. Since the value of these crits lies in their character as group discussions, you should make sure you attend whether you are presenting work or not.

If you would like to change or request a particular tutor, please speak to Juliet Franks or your Year Tutor.

The Degree Show Tutors are Jost Münster and Claudia Sarnthein, who will coordinate the organisation and mounting of the Degree Show with the Third Year Tutor.

Tutorials

Tutorials are conversations.

They are a two-way process and develop in many different ways.

They are not of fixed length.

The aim of tutorials is to provide constructive criticism through clarifying the strengths and weaknesses in the student's work, and to encourage and instil confidence where this is needed.

When giving tutorials, Ruskin staff work within an overall structure of 'past, present, and future', that is, viewing current work in the light of what has been already been completed in a dialogue orientated towards future activity that might include forthcoming exams.

Visiting tutors, some of whom do not have the same contextual familiarity as the regular staff, are there to respond more directly to your work and to ideas you present them with.

Collectively, visiting tutors bring a rich diversity of viewpoint, experience and insight into the school.

It may not be immediately clear to you why it has been suggested that you speak with a particular visitor. The meeting might have been arranged for any number of reasons, amongst which might be: that he or she is working in a way complementary to your own practice; that their approach provides a useful contrast to your work or way of working; or that the anticipated friction between the two of you is judged to be a good thing.

Overall, though, and while you should not feel that the system is mysterious, it is important not to expect something immediate and easily identifiable from any one tutorial.

It is a cumulative process, and you should recognise it as such.

The list of visitors for the term is included on the Lecture List. This list is available in hard copy at the High Street and is downloadable on the Ruskin website : http://www.ruskin-sch.ox.ac.uk/courses/lecture_lists. A general list of Ruskin teaching staff, including their areas of interest, is also displayed on the noticeboard.

If there is anyone scheduled to visit with whom you would particularly like to speak, please let your tutor know.

If there is someone you would like to visit the school, for a talk or group crit, please let your tutor know.

Material Grants

Each year the University agrees the level of an annual grant available to all Fine Art undergraduates for materials and equipment. For 2011/12 this will be £450. This money is administered by the department and is always payable against receipts, normally in termly instalments directly into a nominated bank account. Please collect an expenses form from the Ruskin office. Please remember, you must provide *all* your receipts, without which there can be no reimbursement.

For First Year students only, the Ruskin provides paper, wood, paint and canvas. These materials are administered by the caretaker, Terry Harvey.

The school office has a list of recommended art suppliers for materials, compiled by staff and students. Copies of the catalogues from these companies are held in the library and at Bullingdon Road.

COMMUNICATION AT THE RUSKIN

Events and information change and develop very rapidly in the School, and you need to keep up to date. The best way to do this is via email and the web. During the term Juliet Franks distributes a weekly email, *Foghorn*, to everyone in the School on a Thursday. This lists all the events and activities for the week ahead. However, you are reminded also to check the online calendar daily to be alert to changes.

If you organise yourself well at the beginning and make sure everything is properly set up, then new information will come to you automatically rather than you having to look it up.

Mailing Lists

Students and staff can send emails to a mailing list address that will in turn send it to everybody on that list. You should be receiving emails from 2 of the following lists. Your appropriate year mailing list and the 'all students' mailing list.

ruskin-studentsyr1@maillist.ox.ac.uk
ruskin-studentsyr2@maillist.ox.ac.uk
ruskin-studentsyr3@maillist.ox.ac.uk
ruskin-allstudents@maillist.ox.ac.uk

It is important that you check your Oxford email address, as this is the address that the emails will be sent to.

You can send emails to everyone in your year or every student in the school by using the appropriate address.

Please be mindful when sending emails to a mailing list. What you find amusing may be offensive to others.

The university has a set of guidelines that you must follow. Please have a look at the link before making your first post:

<http://www.oucs.ox.ac.uk/email/netiquette/>

Online Calendar

The online calendar is where you will find all the dates of events, visitors and activities that go on in the school. You should check it at least once a day. There are various ways in which you can see the calendar.

Follow the links to the calendar from the home page of the school website: <http://www.ruskin-sch.ox.ac.uk>

Many calendar applications that you may use on your own computer allow you to subscribe to other calendars that use the same format (Apple's ical does this for example). This means that details will be automatically updated to your own calendar. You can subscribe to the Ruskin calendar using one of the following links.

<http://www.google.com/calendar/ical/jonathan.roome%40ruskin-ch.ox.ac.uk/public/basic.ics>

<http://www.google.com/calendar/feeds/jonathan.roome%40ruskin-sch.ox.ac.uk/public/basic>

For example, one method is to use Apple's ical application for your calendar and to subscribe to the Ruskin calendar. Once you have subscribed by entering the link, the calendar automatically

updates every half an hour or so with new events or changes. You can also do the same with Google calendar. By subscribing you don't need to go and get the information, it comes to you.

If you are having any problems setting this up or need further explanation then do please contact Jon Roome, Mobile: 07811 322450 or via email: jonathan.roome@ruskin-sch.ox.ac.uk

Contact Details

We need to know how to get in touch with you at all times. Please make sure the office has your mobile number and is told of any change of address.

The contact numbers for staff at both the High Street and Bullingdon Road are listed below. To dial internally from a University telephone just drop the initial number:

Jason Gaiger, Head of School	01865 (2) 76943
Brian Catling, Tutor	01865 (4) 31109
Paul Bonaventura, Research Fellow	01865 (2) 76944
Malcolm Bull, Tutor	01865 (2) 76943
Maria Chevska, Tutor	01865 (2) 76942
Juliet Franks, Secretary	01865 (2) 76940
Mark Hathaway, Administrator	01865 (2) 76944
Simon Lewis, Technician	01865 (4) 31109
Jon Roome, Electronic Media Specialist	01865 (4) 31108
Sarah-Louise Wilkinson, Projects & Alumni Coordinator/Librarian	01865 (2) 76941
Lorraine Rathband, Finance Assistant	01865 (2) 76541

All other staff contact numbers on displayed on Ruskin noticeboards.

Emergency Contact Numbers :

Jason Gaiger, Head of School	07506 334583
Mark Hathaway, Administrator	07800 647818
Terry Harvey, High Street Caretaker	07912 626104
Jon Roome, Electronic Media Specialist	07811 322450

Noticeboards

There are a number of boards at the High Street and Bullingdon Road with details of forthcoming exhibitions, notices, and other events across the University, including external prizes, seminars and trips. The notice boards in the Ruskin are used for sign up sheets for departmental group events and for small workshops. They also have photo galleries of all students in the School.

Contact numbers for tutors, students and all emergency numbers are also displayed on these boards, as well as a list of key dates for each term in School's calendar. The academic calendar, which includes dates for all the examinations in the forthcoming year, is also included at the back of this handbook.

Please look at the boards regularly.

Student Post & University Messenger

At the High Street, there is a tray for all post received in the Ruskin office for students. Every tutor has a pigeonhole in the office. There is also a University messenger system, where mail is transferred to all other departments and colleges. You can deposit letters in this tray, which is in the Ruskin office, on top of the pigeonholes.

RUSKIN ADMINISTRATION

The office hours are Monday-Friday, 9 am – 5 pm.

Mark Hathaway is the Departmental Administrator and Secretary to the Ruskin Committee. Mark manages personnel issues, student administration, premises, committee work and finance.

Juliet Franks is the School Secretary and works Monday – Thursday each week. Juliet deals with the fine art academic administration, including the BFA admissions process. Juliet also manages the Ruskin Professional Practice Programme, the optional work experience initiative for second year students, and the Short Courses, which includes life drawing classes and the Ruskin Summer School.

Sarah Wilkinson is Projects and Alumni Relations Coordinator and the Librarian at the Ruskin. Sarah coordinates the Ruskin Alumni Society and Programme, facilitates projects, including student exhibitions, events and, on occasion, research projects. She also works on development for the School, sits on the Ruskin Undergraduate Studies Committee and acts as Secretary to the Ruskin Research Committee and to the Ruskin Star Chamber (Board of Alumni). Sarah is responsible for the departmental library.

Terry Harvey, the School Caretaker, looks after the High Street and is in from Monday-Friday 9 am – 5pm and Saturday morning 10 am – 12 noon. Terry is the person you need to contact to borrow any tools or materials at the High Street.

Angela Carpenter is the Evening Porter at the High Street and works during term time only from 5 – 9 pm each evening. Angela also looks after the Life Drawing Classes, which are open to members of the University and take place on Wednesday and Thursday evenings from 5.30 – 8.30 pm.

There is also an Evening Porter at Bullingdon Road from Monday – Friday, from 5pm – 8 pm and from Saturdays, 10am – 4 pm, term time only.

Please be aware that you are prohibited from using **all** staff computers for reasons of confidentiality. For protection against virus, you are also prohibited from using personal memory sticks on school computers. However, you are welcome to use the fax machine and photocopier for work related to your studies.

The telephones in the office are for school business and emergencies. If you need to use a telephone, please ask a member of staff.

Refreshment facilities and office supplies are for staff and visitors' use only.

LIBRARY RULES AND REGULATIONS

Opening hours:

9 am - 8.30 pm Monday – Friday (weeks 0 - 10)

9 am - 12 pm Saturday (weeks 1 – 8)

Closed Sunday

Closed during vacations, (some borrowing permitted at the discretion of the librarian).

To contact the School Librarian, Sarah-Louise Wilkinson, please dial Oxford (2) 76946.

All Ruskin undergraduates and postgraduates may borrow from the main library and use the reference collection. Some undergraduate History of Art students are permitted to borrow upon application to the librarian but all other members of the University can only use the collection for reference purposes.

All books are on the OLIS system and the library works on a self-issue system. Any books being taken out should be scanned at the computer terminal situated in the main library. A Bodleian card is required for this process.

All DVD boxes are empty, so please request the item from the librarian before scanning the barcode.

BOOKS	Short loan	Standard Loan
Undergraduate Ruskin	No of Items: 2 Loan period: 3 days Fines : £3 per day overdue	No of Items: 6 Loan period: 10 days Fines : 50p per day overdue
DPhil Ruskin	No of Items: 2 Loan period: 3 days Fines : £3 per day overdue	No of Items: 6 Loan period: 10 days Fines : 50p per day overdue
Staff Ruskin	No of Items: 2 Loan period: 3 days Fines : £3 per day overdue	No of Items: 6 Loan period: 10 days Fines : 50p per day overdue
Undergraduate Art History	No of Items: none Loan period: Fines :	No of Items: 3 Loan period: 7 days Fines : 50p per day overdue

DVDS	Standard Loan
Undergraduate Ruskin	No of Items: 1 Loan period: 7 days Fines : £3 per day overdue
DPhil Ruskin	No of Items: 1 Loan period: 7 days Fines : £3 per day overdue
Staff Ruskin	No of Items: 1 Loan period: 7 days Fines : £3 per day overdue

Books may be renewed up to 3 times via the online OLIS system on any computer on or off campus. DVDs cannot be renewed. All fines should be paid in cash to the librarian or by cheque made out to The University of Oxford. All book returns should be placed in the white book bin situated in the main library.

All books not taken out of the main library should be replaced on the reshelving trolley and not reshelved by the reader. Reference books should be re-shelved by the reader or placed in the book bin in the main library.

ASSESSMENT AND MONITORING

The tutorial system allows for the continuous monitoring of an individual's progress throughout the course and for up-to-date feedback to be delivered to both students and their colleges. At the end of each term, tutors report verbally to their tutees on their progress and send a written report to the Senior Tutor of each student's college (see below). Colleges make their own arrangement for discussing these termly reports with their students. Usually this takes place in the last week of term in a formal meeting with a senior member of the college. In addition to these written reports, the tutorial list is formally reviewed at the end of each term by academic members of the Departmental Committee.

Throughout the course, tutors encourage students to work inventively within their elected area of specialisation, underpinning their studio studies with a good knowledge of historical precedent, contemporary practice and appropriate technical skills. In assessing results, examiners and tutors look for evidence of this approach. Students are encouraged to take on individual projects. To assess this work examiners will, as a matter of course, weigh the relative difficulty of one project against another when marking. It is the quality of argument and research coupled with an inventive and fluent use of language that examiners are looking for.

Students are requested to complete an online questionnaire at the end of each term during the academic year. This is an opportunity for every student to provide feedback on all aspects of the course and their tuition. The information can be provided anonymously and is distributed and collated by the Ruskin office.

Tutorial Reports

Your tutorial reports are filed online through the OxCORT system and are normally be completed by the end of Seventh Week in each term. Once they are submitted, the reports are available to be read by yourself, your tutor and your college office. No-one else has access.

Please contact your college office in the first instance, if you have any difficulties accessing your reports.

EXAMINATIONS

The Chairman of Examinations is Malcolm Bull. If you have questions about exams please contact him, as well as your Primary Tutor, directly. This includes emergencies such as illness.

All examinations at Oxford are anonymous. You are therefore required to provide your Candidate Number at each exam; this includes submission of art history essays in the First and Third Year. Your college office can provide you with your Candidate Number. The Ruskin office does not have these numbers. (N.B. Your candidate number is not the same as your student number.)

Selection criteria for the practice studio-based work submitted for Prelims and Finals is initially discussed with the candidate's individual practice tutor and then additionally discussed with the First and Third Year Tutors.

Criteria for Assessment: Preliminary Examination

In the work submitted to this Examination examiners will be looking for evidence that students have:

With regard to studio work

- Effectively engaged in independent learning
- Creatively engaged in experimentation and development of visual and conceptual language
- Begun to develop and articulate within their work a good understanding of the theoretical and historical issues that underpin a practical study of fine art
- Demonstrated a basic understanding and inventive use of more than one media, and shown flexibility of thought between different processes

With regard to written work

- Developed a critical awareness that is articulated as written argument
- Developed a good understanding of some of the central issues in the history and theory and visual culture

With regard to human anatomy

- Developed a good understanding of the human skeleton, musculature and articulation
- Acquired the ability to draw and place accurately the internal anatomy of a human from observation and in relation to the surface anatomy
- Demonstrated a creative and individual attitude to the prime material of anatomical studies, and be able to interpret this inventively

Criteria for Assessment: Final Examination

In the work submitted to this Examination examiners will be looking for evidence that students have:

With regard to studio work

- Developed an in-depth understanding that is articulated within their work of the theoretical and historical issues which underpin the practical study of their studio practice
- Developed a good practical understanding and an inventive use of the craft skills and materials of their studio practice

With regard to written work

- Developed the ability to write a sustained, creative and scholarly extended essay based on research carried out on some aspect of visual culture since 1900
- Developed a good understanding of history and theory of visual culture since 1900, and the ability to articulate this in answer to examination questions

Use of Dictionaries

Unless any regulation provides otherwise, the use of dictionaries of any kind shall not be permitted in any University Examination

This regulation shall not apply to candidates whose course of study commenced prior to Michaelmas Term 2009. Such a candidate whose native language is not English and who wishes to take into any examination a bilingual dictionary (covering English and the candidate's native language) must at the time of entering for the examination obtain permission from the Proctors through the Senior Tutor. Permission shall not be given where regulations or examiners' instructions have previously forbidden the use of dictionaries.

Proformas 'College forms'

The proformas to be found on the Proctors' Office website, under College forms, have been updated. They cover:

<i>Dyslexia</i>	<i>Examination Arrangements</i>
<i>Extensions</i>	<i>Migration</i>
<i>Residence Limits</i>	<i>Residence Terms</i>

You are asked please to **use these forms on every appropriate occasion and not to send in letters instead.**

Before submitting the proforma, it is important to thoroughly check the information you are providing – the wrong course is the most common error, but often questions are not answered. If a candidate has a legitimate request to use a word processor, the Proctor's Office need to know whether all papers can be word processed or whether there are any that are unsuitable. This particular question on the proformas is, apparently, frequently left blank and causes delay while clarification is requested.

Reminder – when a document has been faxed to the Proctor's office, they ask that you **do not** put the original in the post as well.

EXAMINATIONS IN THE ACADEMIC YEAR 2011/12

Preliminary Examination for the Bachelor of Fine Art Degree

The regulations governing the preliminary examination are as follows:

A

1. No person who is not a member of the University may be admitted to the Preliminary Examination in Fine Art.
2. A candidate may enter his or her name for the examination not earlier than the third term from his matriculation.
3. The subjects of the examination shall be
 - (1) Drawing;
 - (2) Practical Studio-based Work;
 - (3) History and Theory of Visual Culture;
 - (4) Human Anatomy.
4. Candidates must offer all four subjects of the examination at the same time, provided that a candidate who has passed in at least two of the subjects but failed in the other subjects (or subject) of the examination may offer at a subsequent examination the subjects (or subject) in which he or she has failed.
5. The examination shall be under the supervision of the Committee for the Ruskin School of Drawing and Fine Art, which shall make regulations for the examination.
6. The examiners may award a distinction in the examination to any candidate.

B

1. The examination shall include both practical and written work.
2. Every candidate will be required in respect of
 - (1) Drawing to submit a portfolio of not less than twelve drawings in any medium;
 - (2) Practical Studio-based Work
 - (a) to produce an exhibition of current work or work constructed especially for assessment; and
 - (b) to submit a portfolio of not less than six works made during the course preceding the examination. This can include: painting; drawing; sculpture; printmaking; mixed media; photography; video/ film; performance. In addition it can include work made in other media where this has been agreed by the candidate and their tutor. Work which, in the judgement of the candidate's tutor, cannot be submitted for examination for practical reasons, may be represented by documentation.
 - (3) History and Theory of Visual Culture
 - (a) to submit three essays of about 2,000 words each on aspects of the history and theory of visual culture in accordance with the provisions of clause 3 of these regulations;
 - (b) to offer a paper on history and theory of visual culture;
 - (4) Human Anatomy
 - (a) to offer a paper on form and function in human anatomy.
 - (b) to submit notebooks and a portfolio of not less than six examples of supporting visual material on the candidate's work in human anatomy.

The work required by (1), (2), and (4) (b) above must be submitted to the Chairman of Examiners, Preliminary Examination in Fine Art, Ruskin School of Drawing and Fine Art, 74 High Street, in the case of the examination held in Trinity Term not later than noon on Friday in the sixth week of that term, and in the case of the examination held in the vacation preceding Michaelmas Term not later than noon on Wednesday in the week before Michaelmas Full Term.

3. Of the essays required by the provisions of clause (3) (a) of these regulations, one must be submitted not later than noon on the Friday of the ninth week of the Michaelmas Full Term preceding the examination, one must be submitted not later than noon on the Monday of the first week of Hilary Full Term preceding the examination and one must be submitted not later than noon on the Friday of the ninth week of the Hilary Full Term preceding the examination. One copy of these essays, which may be either typed or in manuscript, must be delivered to the Chairman of Examiners, Preliminary Examination in Fine Art, Examination Schools. Each essay must be

accompanied by a certificate signed by the candidate that the essay has not been submitted for any previous examination, and that the essay is the candidate's own unaided work save for advice on the choice and scope of the subject, the provision of a reading list, and guidance on matters of presentation. This certificate must be submitted separately in a sealed envelope addressed to the chairman of examiners. The chairman of the examiners will announce the list of subjects on which the essays may be submitted by the end of the first week of the Michaelmas Full Term preceding the examination."

Note on the above:

In common with other subjects at Oxford University, BFA students in their first year take an examination. This is held at the end of the third term, and the subjects taken are:

- 1 Drawing
- 2 Studio Practice
- 3 History and Theory of Visual Culture
- 4 Human Anatomy

To pass prelims candidates must pass in all four subjects. All candidates must offer all four subjects at the same time and they will not be able to continue with the remaining two years of the BFA course unless all subjects have been passed. If a candidate fails one or more parts, each may be retaken again individually in an examination held at the end of the Long Vacation, unless three parts are failed, in which case the candidate will be required to retake all of the four subjects at the end of the Long Vacation. A pass in the Preliminary Examination indicates that, in the view of the examiners, the student can be expected to reach the standard required in the Final Examination after two further years of study. There may occasionally be students accepted into the School as members of the first year who, by reason of a prior degree, are exempt from the Preliminary Examination. In such cases the Ruskin School will have arranged, in consultation with the student's college, an alternative examination (a Collection) to a specified standard which the candidate will be required to pass if the course is to be continued. This Collection will normally be assessed by the examiners for the Preliminary Examination.

Weighting and Marks

The preliminary examination is marked using the following subject weighting:

1	Drawing	10%
2	Painting, Printmaking and Sculpture	50%
3	History and Theory of Visual Culture	25%
4	Human Anatomy	15%
	History and Theory subdivides:	
	Three essays	15%
	Written examination paper	10%
	Human Anatomy subdivides:	
	Examination paper	9%
	Notebooks	6%

Notebooks in human anatomy applies to all work made on the course.

There are three categories of class in prelims: Fail, Pass and Distinction. Distinctions are awarded to students who have excelled in a clear majority of subjects of prelims.

FINAL EXAMINATION FOR THE BACHELOR OF FINE ART DEGREE

The regulations governing the final examination are as follows:

"A

1. No person who is not a member of the University may be admitted to the Final Examination in Fine Art.
2. No member of the University shall be admitted to the Final Examination in Fine Art unless he has either passed or been exempted from the Preliminary Examination in Fine Art.
3.
 - (a) No one shall be admitted as a candidate for the examination unless by the end of the term in which the examination is held he shall have kept statutable residence for nine terms, except that a candidate who is a Senior Student may be admitted as a candidate if by the end of the term in which the examination is held he shall have kept statutable residence for six terms.
 - (b) Time spent outside Oxford as part of an academic programme approved by Council shall count towards residence for the purposes of this clause.
 - (c) The Proctors shall have power to excuse from one term of statutable residence any member of the University who shall have been duly certified by them to have been prevented by illness or other reasonable cause from keeping such residence for one or more terms, subject to the conditions set out in Ch. VI, Sect. 1. A, cl. 2. Application shall be made through the college or other society or approved institution to which the member belongs. The student, or his or her society, may within fourteen days of the date of the Proctors' decision appeal in writing to the Chairman of the Educational Policy and Standards Committee (who may nominate another member of the committee, other than one of the Proctors, to adjudicate the appeal).
 - (d) The Proctors shall have power to dispense, subject to such conditions as it may from time to time determine, from up to three terms of statutable residence any member of the University who has not completed such residence for any reason which the Proctors shall judge to be sufficient. Application shall be made through the college or other society or approved institution to which the member belongs. The student, or his or her society, may within fourteen days of the date of the Proctors' decision appeal in writing to the Chairman of the Educational Policy and Standards Committee (who may nominate another member of the committee, other than one of the Proctors, to adjudicate the appeal).
 - (e) The candidate's college or other society or approved institution shall be required to certify on the entry form, by the time determined for entry, whether or not the candidate will have met the requirement for statutable residence by the end of the term in which the examination is held, and to notify the University of any change in the candidate's status in this respect between entry and the date of the examination.
 - (f) Nothing in this clause shall affect the conditions required for admission to degrees set out in Ch. I, Sect. 1, §1.
4. No one shall be admitted as a candidate for the examination after the lapse of twelve terms from the term of his matriculation inclusively, except that a candidate who has been prevented by urgent cause from offering himself for examination may offer himself as a candidate at the next ensuing examination provided that he has satisfied the conditions of Sect. II. C, §4, cll. 1, 2, and 3.
5. The examination shall be under the supervision of the Committee for the Ruskin School of Drawing and Fine Art, which shall make regulations for the examination.

B

1. The examination shall include both practical and written work. Candidates will also be examined viva voce, except that the examiners may dispense from the viva voce examination any candidate concerning whom they shall have decided that performance in the viva voce examination could not properly be allowed to affect the result.
2. Every candidate will be required to
 - (a) Produce a selection of work completed throughout the course preceding the examination in each of the categories scheduled below:
 - (i) An exhibition of current work or work constructed especially for assessment.
 - (ii) A portfolio of work made during the course preceding the examination, showing the student's chosen discipline which will be of one or two of the following: painting; drawing; sculpture; printmaking; mixed media; photography; video/ film; performance. In addition it can include

work made in other media where this has been agreed by the candidate and their tutor. If one discipline is chosen, at least twelve original works in that discipline; in the case of time-based work, candidates should make a submission of no more than twenty minutes' duration. If two disciplines are chosen, at least six original works in each discipline. Work which, in the judgement of the candidate's tutor, cannot be submitted for examination for practical reasons, may be represented by documentation.

- (b) Submit an essay of about 6,000 words, which shall normally be on some aspect of visual culture since 1900, in accordance with the provisions of clause 3 of these regulations.
- (c) Satisfy the examiners in a paper on the history and theory of visual culture since 1900. (Modernism and after.)

3.

- (a) The work required by the provisions of clause 2 must be submitted to the Chairman of Examiners, Final Examination in Fine Art, Ruskin School of Drawing and Fine Art, 74 High Street, Oxford by noon on Tuesday in the eighth week of Trinity Full Term in which the examination is taken.
- (b) A candidate submitting an essay in accordance with the provisions of clause 2 (b) of these regulations must apply for the approval of the Head of School not later than Friday in the fourth week of the Michaelmas Full Term preceding the examination. Such application shall include the title of the proposed essay and a synopsis of not more than 100 words setting out the manner in which it is proposed to treat the subject. One typed copy of the essay must be delivered to the Chairman of Examiners, Final Examination in Fine Art, Examination Schools not later than noon on the Monday of the eighth week of the Hilary Full Term preceding the examination. Each essay must be accompanied by a certificate signed by the candidate that the essay has not been submitted for any previous examination, and that the essay is his or her own unaided work. Tutors may provide advice on the choice and scope of the subject, the sources available, and the method of presentation. They may also read and comment on a first draft of the essay. This certificate must be submitted separately in a sealed envelope addressed to the chairman of examiners."

Examining Conventions

(a) The scale of marking set out below is recommended for all parts of the examination; the distribution of marks between the various component parts of the examination shall determine the final result, with numerical averaging (on the basis of the scale set out below and the weighting of subjects described below) being used only to resolve cases of particular difficulty.

(b) Scale of marks for use in all parts of the examination:

70 and above	First Class
60 to 69	Upper Second
50 to 59	Lower Second
40 to 49	Third
39 and below	Fail

Balance between elements in the Final Examination

The established balance of disciplines is:

Practical work	75%
History and Theory	25%

subdividing as follows:

75% conjoined of the below;

- (i) An exhibition of current work or work constructed especially for assessment
- (ii) A portfolio of work made during the course preceding the examination

History and Theory:

(i) Examination Paper	12.5%
(ii) Essay	12.5%

The History and Theory mark agreed by the examiners will consist of an average of its two constituent elements; failure in the Essay (representing 12.5% of the final overall mark) will not automatically disqualify a candidate from obtaining the degree, but candidates should be advised that such failure will severely prejudice their chances of success in the examination as a whole.

In cases of discrepancy between performance in Practical work and History and Theory, numerical averaging shall be used if necessary to determine the outcome. In all cases where there is a serious discrepancy between the marks awarded for the same part of the examination by two different examiners, the case shall be referred to another examiner or assessor for an independent third marking, which shall be decisive.

Viva Voce Examination

A viva voce examination will only be resorted to by examiners in cases of difficulty. The examiners will only summon for viva those candidates whose results do not emerge clearly from the marks awarded for their performance in the various parts of the examination. Under no circumstances may a candidate be called for viva more than once in the same part of the examination.

BFA Classification Criteria

The following note is distributed to finalists and examiners to help in their understanding of the marking scheme. Note: These short descriptions aim to define the quality of work an examiner would expect to find in each class. Within each class there is a continuum.

FIRST 75 and above

Work which consistently exceeds expectations and challenges received views. An outstanding submission in all parts of the examination, that may even go beyond expected standards of excellence in the subject.

FIRST 70 - 75

Work which is excellent in its depth of understanding. The examiners would expect to see some originality articulated through a command of material, language and invention, although originality alone would not guarantee marks in this range. Submissions judged first class will always have engaged closely with the subject even if it approaches it from an unexpected angle.

UPPER SECOND 60 - 69

Work showing evidence of a very good and broad-based engagement with the subject. Submissions should be well organised and clearly argued. They will reveal a visual intelligence, a degree of invention and a level of originality.

LOWER SECOND 50 - 59

Work which though competent is clearly somewhat lacking in focus, organisation or depth. Submissions in this class may occasionally show evidence of poor judgement and appear clumsy.

THIRD 40 - 49

Work that, while showing some understanding of the subject, is seriously deficient in understanding and depth. Candidates whose work falls into this class may have completely missed or avoided the point. Submissions may be unduly clumsy, careless and badly organised. There may also be a shortage of finalised work or back up material.

FAIL 39 and below

A grave lack of work and understanding or work that demonstrates an irrelevant or superficial grasp of the subject. A display of ignorance or disengagement from the subject.

Late Submission

Work that is submitted late for an examination (e.g. a coursework essay) will be accepted only at the discretion of the Proctors. If the work is accepted by the Proctors, they may impose a late-submission fee. The examiners may also penalise the candidate by reducing the marks awarded for the piece of work in question. The penalty is given at the discretion of the examiners, and will reflect the degree of advantage gained by the extra time taken. This may be up to a maximum of 10 percent for a piece of work that is more than one week late.

Written examinations

In a written examination, candidates must attempt to answer as many questions as required. Failure to attempt a question may result in the reduction of the overall mark by up to one class or its equivalent.

Equipment

In every part of the examination it is the candidate's responsibility to ensure that the work presented can be assessed by the examiners without further technical intervention. While the examiners make every reasonable effort to view the work submitted, they cannot undertake to repair faulty machinery or computer files, and can only make assessments on the basis of the material accessible to them.

Learning Another Language

The University Language Centre's courses are available to you. The small fee for these courses will be met by your college. Application forms need to be signed by your Primary Tutor before being returned to your college office. You can obtain forms from your college. For details of what the centre offers, see: www.lang.ox.ac.uk

To be sure of a place you need to apply by mid October, however, you can apply later in which case they will attempt to accommodate you as soon as possible.

Travel

Students are also encouraged to pursue travel opportunities. Colleges are often able to support travel plans through the offering of grants. Some very successful projects in recent years have been generated by students themselves with guidance from the school staff.

Careers Advice

Students report that their first calendar year after many years on the academic timetable is exceptionally demanding, especially following on from the collegiate comforts of a small city. Many students later report how valuable (and inevitable) this experience is, testing the different models of their Ruskin time against their maturity, resourcefulness and imagination in completely new circumstances.

The Ruskin supports students who wish to apply for postgraduate work in all its forms. Experience suggests that for many a pause after the intensities of Oxford is a wise move, especially if students need time to research courses and opportunities beyond the British Isles.

There will be sessions specifically designed to offer advice on life after the Ruskin during the year, including contributions from recent Ruskin graduates. You are strongly encouraged to attend these.

There is also a University Careers' Office. Details can be found at their website: www.careers.ox.ac.uk

STUDENT HEALTH AND WELFARE

Health and welfare is primarily a college responsibility and colleges make arrangements for students to register with a college doctor. In most cases there is also a college nurse.

Tutors, the college chaplain, and in many cases women's or other advisors, who can be contacted informally and confidentially, make up a network of support for students in college. For further information, consult pages 12 and 13 of the Undergraduate Prospectus and the Proctor's Memorandum relating to Health and Safety.

The University Counselling Service at 11 Wellington Square (tel: 01865 270300, email: reception@counserv.ox.ac.uk) is available to help students with personal, emotional, social or academic problems which they feel are interfering with their ability to make the best of their time at the University.

The University has a Code of Practice on Harassment making it a disciplinary offence for any student or employee to harass another on any grounds. Each college and department has an adviser on harassment who can be contacted for help; the University has an Advisory Panel on harassment which supports the advisers or can be contacted directly. The Harassment Advisors for the Ruskin are Malcolm Bull and Sarah-Louise Wilkinson.

The Student Union also has a Welfare Officer and a Women's Officer and works actively to promote student health and welfare.

For further information, see <http://www.admin.ox.ac.uk/shw/>

Dyslexia

The University offers support to students with dyslexia. This might include being allowed extra time in written exams, assistance with essay writing, or the provision of special software. If you wish to be tested for this, please contact your college office and they will make the arrangements for you.

PRIZES, COMPETITIONS AND AWARDS

The University offers a range of annual prizes, competitions and awards for fine artists. Please check the related webpage on the Ruskin website for updates and further information:

Ashmolean Museum Vivien Leigh Prize

A prize is offered by the Ashmolean Museum from the Vivien Leigh Fund for a two-dimensional work of art on paper, not exceeding 55 by 40 cms, by an undergraduate member of the University. Value: £350

The work will be chosen, if a work of sufficient merit is submitted, by the Keeper of Western Art in the Ashmolean Museum from work submitted to the Print Room in June 2012 or work exhibited at the annual degree show at the Ruskin School of Drawing and Fine Art.

It is a condition of the award that the winning work be given to the Ashmolean.

Bate Collection Postcard Competition

Entries are invited from undergraduate and postgraduate students at the Ruskin School of Drawing and Fine Art for artworks inspired by the Bate Collection of musical instruments for a new range of postcards. The collection can be accessed during weekday afternoons, 2-5 pm. The artworks are to be judged by a panel comprising of one representative of the Bate Collection, one representative of the Ruskin School and one external judge, followed by a presentation of small cash prizes and subsequently a batch of the resulting postcards to the winners.

Winning works will also be used for publicity purposes on the Bate Collection website and also for use in the Faculty of Music brochure.

Value: £100 winning entry, £25 runners up

Artworks are to be hung in the foyer and a 50 word statement to be submitted to sarah-louise.wilkinson@ruskin-sch.ox.ac.uk, by Wednesday 1 November 2011, 5pm

Judging and winning announcement: Friday 3 November 2011

Egerton Coghill Landscape Prize

The Egerton Coghill Landscape Prize will be awarded, if an entry of sufficient quality is submitted, for the best small landscape painting painted during the twelve months preceding the closing date for entries by a member of the University who is at that date reading for any degree, diploma, or certificate of the University. Value: £350 approx

Entries must not exceed four square feet in area and should be sent unframed to Head of School, Ruskin School of Drawing and Fine Art, 74 High Street, Oxford OX1 4BG, no later than Friday in fourth Week of Trinity Term, with a statement signed by the competitor that the painting has been painted in the preceding twelve months. No competitor may submit more than one entry for any one competition, and the winner of the prize in any one year shall not be eligible to compete in any subsequent year.

The 15 New Bridge Street Prize

All 2nd year undergraduate students from the Ruskin School are invited to make site specific work for 15 New Bridge Street Chambers, London. The work is to be initially displayed at 74 High Street and judged by a panel from 15 New Bridge Street with external guests. A cash prize is awarded for the winning work and all pieces are then installed at 15 New Bridge Street for an annual display. Value: £500

A statement of 100 words should be emailed to sarah-louise.wilkinson@ruskin-sch.ox.ac.uk by Wednesday 26 October 2011, 5pm. Work should be hung by no later than Thursday 27 October 2011, 5pm. Judging and winning announcement : Friday 28 October 2011. Installation of work at 15 New Bridge Street : Saturday 19 November 2011

Preview event at 15 New Bridge Street : Thursday 24 November 2011, 6-9pm.

Geoffrey Rhoades Commemorative Bursary

The bursary, will be awarded, if there is a candidate of sufficient merit, by the examiners in the Preliminary Examination in Fine Art to the candidate whom they regard as the most outstanding on the basis of work submitted for the examination. Value: £100

John Farthing Prize

The prize is given by Professor Stephen Farthing, RA, for outstanding performance in Human Anatomy in the Preliminary Examination in Fine Art. Value: £300 approx

Kevin Slingsby Prize for Funnel Vision

The Kevin Slingsby Prize for Funnel Vision is open to all undergraduates at the Ruskin School of Drawing and Fine Art for work in any media. The prize was established in 2006 to celebrate the life and work of Kevin Slingsby, who taught at the Ruskin for 21 years and had a profound effect on the hundreds of students he worked with.

The judges will be looking for creative and original thinking and the prize is awarded on those grounds, rather than for a specific piece of work and regardless of media. The shortlisting and judging takes place in 1st Week of Trinity Term and the panel includes members of the Slingsby family, a member of academic staff from the Ruskin School and a member of the Ruskin School alumni body. Value: £500

Entries comprising a statement of up to 50 words, together with three images, with their titles, sizes and media where appropriate, (film and YouTube clips are acceptable but no more than 5 MB in total) should be emailed to post@rebeccahind.com and sarah-louise.wilkinson@ruskin-sch.ox.ac.uk. Deadline date tbc. "Slingsby Prize" and the entrant's initials must be in the subject line and year of study should be indicated in the submission.

Oxford University Press Pirye Prize

The OUP Pirye Prize is an annual commission open to 2nd year students from the Ruskin School of Drawing & Fine Art. It provides an opportunity for students to experience the whole process of turning an original concept into a site-specific work, transforming their initial ideas into actual works of art and finally exhibiting their pieces as public art in the OUP Bookshop on the High Street in Oxford. Running for the past twelve years, the Pirye Prize was named after Dr Pirye, an early 16th century tenant of the Bookshop site and the judging panel has included well-known names of the art world including Adrian Searle, Andrew Wilson, Sarah Kent, Ossian Ward. This year's guest judge is Cherry Smyth. Value: £1,000

Early in Trinity Term at the Ruskin School the 2nd years mount an exhibition of their works, in all media, together with their written proposals for the OUP Bookshop commission. The judging panel consider both the works presented, and the quality of individual students proposals to select the winner of the Pirye Prize.

The exhibition must be mounted and completed proposals submitted to Prof Maria Chevska, Ruskin School of Drawing and Fine Art, 74 High Street, Oxford OX1 4BG, by a date during May 2012

Stuart Morgan Prize for Art History

The Stuart Morgan Prize is awarded by the examiners for the outstanding extended essay in BFA Finals. The prize commemorates the life and work of the art critic Stuart Morgan (1948-2002) who was a tutor at the Ruskin School from 1992-98. His criticism was renowned for its independence and originality, and a collection of his writings, *What the Butler Saw*, was published in 1996. Value: £100

Waddesdon Manor Postcard Competition

An annual collaborative competition with Waddesdon Manor where undergraduate and postgraduate students at the Ruskin School of Drawing and Fine Art are invited to visit the Manor and subsequently create artworks suitable to be reproduced as postcards to be retailed at

Waddesdon inspired by the collection and grounds. The work is then displayed at 74 High Street where a panel from Waddesdon Manor come and select the winning entries, followed by the presentation of Waddesdon Champagne and subsequently a batch of the resulting postcards to the winners. The chosen original artworks are then displayed at Waddesdon Manor during the MAD festival in June.

Visit to Waddesdon Manor: May 2012

Artworks and a short statement must be submitted to Sarah Wilkinson, Ruskin School of Drawing and Fine Art, 74 High Street, Oxford OX1 4BG, by date tbc May 2012

SAFETY AT THE RUSKIN SCHOOL

Safety is a very important element at the Ruskin School. Students and staff are working in intimate and sometimes demanding spaces with many different processes. Constant supervision is carried out by the Departmental Safety Officer, academic and technical staff and by students themselves. Regular inspections are conducted under the supervision of the Head of School and the Departmental Safety Officer. Many substances in use in the school may be volatile or hazardous. These are strictly controlled and supervised under COSHH guidelines. Students may not bring unauthorized materials into the studios. All processes and materials are monitored through the Safety Officer. General tidiness and awareness of prohibited storage areas is essential. Walkways and fire exits are continually inspected to be certain of unrestricted passage in the event of emergency.

The Health & Safety Officer at the Ruskin is Jon Roome.

Workshops

Students may only use power tools after they have been instructed in their use by a qualified technician or member of staff. Sensible clothing must be worn in all workshop areas. Ear-defenders, gloves, goggles and face masks are provided at all work stations. Special aprons and other protection is available for specialist work, such as welding, etching, grinding, etc. Eye wash stations are provided in workshop areas.

Electrical Equipment

All electrical equipment is checked by the safety officer and technical staff, and specialized equipment is monitored by experts. Students may not bring unchecked electrical equipment into the School. All items are marked safe and dated.

First Aid

Staff at 74 High Street and 128 Bullingdon Road have been trained in First Aid. Most of the accidents in the school are trivial and often caused by lack of attention, minor cuts from Stanley knives being the most regular. While all is done to guard against accidents, individual awareness and responsibility are still key factors in prevention. On every level in the High Street and at Bullingdon Road there are first aid kits available for your use when needed.

All accidents, however trivial, should be recorded in the accident book. There is one of these in each building.

Fire

Fire alarms are fitted throughout the School. Fire drill is conducted once a term. Fire extinguishers are stationed in all buildings and staff and students are required to familiarize themselves with their location. Fire alarms are tested at the High Street every week, usually on Friday mornings.

Safety meetings are held once a term to examine potential problems and update information received from the University Safety Department. Special meetings and memos may occur throughout the term about specific subjects e.g. arrangements for the degree show etc.

Safety notice boards are in both buildings. These are updated when appropriate and should be consulted. The Safety Officer is available for consultation or advice on any safety matter.

Local rules concerning the land, buildings, services and facilities at 74 High Street and 128 Bullingdon Road, Oxford.

All students should note that any breaches of the following departmental rules will be reported to the Proctors. Breaches of rules 2, 3, 4 and 7 will result in the person or persons responsible being immediately excluded from the department for up to two weeks.

1 It is forbidden to climb on roofs or buildings.

2 Tampering with any fire precautions or fire-fighting equipment is a criminal offence, punishable in the courts by large fines and possible imprisonment. In addition, the Head of School will take the strongest possible internal disciplinary action against offenders.

3 The actual lighting of fires, or reckless behaviour likely to cause a fire, are serious disciplinary offences.

4 Students must ensure that any electrical equipment brought into the department is safe and maintained in a safe condition. Electrical circuits must not be overloaded. Improvised wiring is not permitted. Government safety regulations require that any electrical equipment brought into the department must be tested and certified as such by the designated Departmental Safety Officer. The Head of School and Safety Officer visit all the rooms in the department regularly and have the authority to remove or disable electrical equipment which is deemed to be unsafe.

5 In the interest of safety, smoking is never permitted in the School buildings at 128 Bullingdon Road or 74 High Street. This includes the car park at Bullingdon Road and the steps of the High Street building.

6 It is forbidden for students to tamper with the fabric of the building or any of its services in any way. Please note that this includes the application of paint to any electrical or heating installation, however small.

7 Students intending to display their works (e.g. in connection with an examination) must obtain express permission from the Head of School and ensure that they comply with the conditions set in each case for affixing and removing such works. Action taken by the Proctors against offenders might affect students' permission to graduate, or result in increased fines (perhaps with compensation orders to enable the School to remove the works and make good any damage).

8 Materials other than those used in normal practice i.e. chemicals, unusual paints, organic materials etc must be checked with the Safety Officer before being used in the studios.

9 All plans for installations that effect access in both buildings, should be made in consultation with the Safety Officer.

10 All passages, staircases and walkways must remain clear of stored materials or other obstructions; especially for examinable exhibitions

ACADEMIC GOOD PRACTICE AND PLAGIARISM

What is plagiarism?

Plagiarism is the copying or paraphrasing of other people's work or ideas into your own work without full acknowledgement. All published and unpublished material, whether in manuscript, printed or electronic form, is covered under this definition.

Collusion is another form of plagiarism involving the unauthorised collaboration of students (or others) in a piece of work.

Cases of suspected plagiarism in assessed work are investigated under the disciplinary regulations concerning conduct in examinations. Intentional or reckless plagiarism may incur severe penalties, including failure of your degree or expulsion from the university.

Why does plagiarism matter?

It would be wrong to describe plagiarism as only a minor form of cheating, or as merely a matter of academic etiquette. On the contrary, it is important to understand that plagiarism is a **breach of academic integrity**. It is a principle of intellectual honesty that all members of the academic community should acknowledge their debt to the originators of the ideas, words, and data which form the basis for their own work. Passing off another's work as your own is not only poor scholarship, but also means that you have failed to complete the learning process. Deliberate plagiarism is unethical and can have serious consequences for your future career; it also undermines the standards of your institution and of the degrees it issues.

What forms can plagiarism take?

- Verbatim quotation of other people's intellectual work without clear acknowledgement. Quotations must always be identified as such by the use of either quotation marks or indentation, with adequate citation. It must always be apparent to the reader which parts are your own independent work and where you have drawn on someone else's ideas and language.
- Paraphrasing the work of others by altering a few words and changing their order, or by closely following the structure of their argument, is plagiarism because you are deriving your words and ideas from their work without giving due acknowledgement. Even if you include a reference to the original author in your own text you are still creating a misleading impression that the paraphrased wording is entirely your own. It is better to write a brief summary of the author's overall argument in your own words than to paraphrase particular sections of his or her writing. This will ensure you have a genuine grasp of the argument and will avoid the difficulty of paraphrasing without plagiarising. You must also properly attribute all material you derive from lectures.
- Cutting and pasting from the Internet. Information derived from the Internet must be adequately referenced and included in the bibliography. It is important to evaluate carefully all material found on the Internet, as it is less likely to have been through the same process of scholarly peer review as published sources.
- Collusion. This can involve unauthorised collaboration between students, failure to attribute assistance received, or failure to follow precisely regulations on group work projects. It is your responsibility to ensure that you are entirely clear about the extent of collaboration permitted, and which parts of the work must be your own.
- Inaccurate citation. It is important to cite correctly, according to the conventions of your discipline. Additionally, you should not include anything in a footnote or bibliography that you have not actually consulted. If you cannot gain access to a primary source you must make it clear in your citation that your knowledge of the work has been derived from a

secondary text (e.g. Bradshaw, D. Title of Book, discussed in Wilson, E., Title of Book (London, 2004), p. 189).

- Failure to acknowledge. You must clearly acknowledge all assistance which has contributed to the production of your work, such as advice from fellow students, laboratory technicians, and other external sources. This need not apply to the assistance provided by your tutor or supervisor, nor to ordinary proofreading, but it is necessary to acknowledge other guidance which leads to substantive changes of content or approach.
- Professional agencies. You should neither make use of professional agencies in the production of your work nor submit material which has been written for you. It is vital to your intellectual training and development that you should undertake the research process unaided.
- Autoplagerism. You must not submit work for assessment which you have already submitted (partially or in full) to fulfil the requirements of another degree course or examination.

Not just printed text!

The necessity to reference applies not only to text, but also to other media, such as computer code, illustrations, graphs etc. It applies equally to published text drawn from books and journals, and to unpublished text, whether from lecture handouts, theses or other students' essays. You must also attribute text or other resources downloaded from web sites.

For further information, see <http://www.admin.ox.ac.uk/epsc/plagiarism>

It is possible to attend courses that clarify these points and other research issues, see www.skillsportal.ox.ac.uk

CALENDAR FOR EXAMINATIONS IN FINE ART 2011/12

Dates in italics are provisional

9 Oct 2011	MICHAELMAS FULL TERM BEGINS
4 Nov 2011	For finalists, deadline for applying to the Head of School for approval of the title and a synopsis (up to 100 words) of an essay of about 6,000 words, which shall normally be on some aspect of visual culture since 1900.
3 Dec 2011	MICHAELMAS FULL TERM ENDS
5 Dec 2011	Final examination on the history and theory of visual culture since 1900 (Modernism and after), Examination Schools
9 Dec 2011, at noon	For prelims, deadline for submission of an essay (1) of about 2,000 words on aspects of the history and theory of visual culture to the <i>Chairman of Examiners, Preliminary Examination in Fine Art, Examination Schools</i> , accompanied by a signed certificate in a separate sealed envelope.
15 Jan 2012	HILARY FULL TERM BEGINS
16 Jan 2012, at noon	For prelims, deadline for submission of an essay (2) of about 2,000 words on aspects of the history and theory of visual culture to the <i>Chairman of Examiners, Preliminary Examination in Fine Art, Examination Schools</i> , accompanied by a signed certificate in a separate sealed envelope.
5 Mar 2012, at noon	For finalists, deadline for submission of an essay of about 6,000 words, which shall normally be on some aspect of visual culture since 1900, to the <i>Chairman of Examiners, Final Examination in Fine Art, Examination Schools</i> , accompanied by a signed certificate in a separate sealed envelope.
10 Mar 2012	HILARY FULL TERM ENDS
16 Mar 2012, at noon	For prelims, deadline for submission of an essay (3) of about 2,000 words on aspects of the history and theory of visual culture to the <i>Chairman of Examiners, Preliminary Examination in Fine Art, Examination Schools</i> , accompanied by a signed certificate in a separate sealed envelope.
22 April 2012	TRINITY FULL TERM BEGINS
29 May 2012	Prelims examination on the history and theory of visual culture, Examination Schools
31 May 2012	Prelims examination in human anatomy, Drawing Studio, 74 High Street
1 June 2012, at noon	For preliminary examination in Trinity Term, deadline for submission of: a portfolio of not less than twelve drawings in any medium; a portfolio of not less than six studio-based works; notebooks and a portfolio of not less than six examples of supporting visual material on the candidate's work in human anatomy.
12 June 2012, at noon	For final examination, deadline for submission of: an exhibition of current work or work constructed especially for assessment; a portfolio of work made during the course preceding the examination (at least twelve works), as per the regulations.
12-14 June 2012	Final examination of exhibited work and portfolios
15 June 2012	Private view of Degree Show, before public showing
16 June 2012	TRINITY FULL TERM ENDS