

BFA HANDBOOK

FOR STUDENTS STUDYING FOR THE BACHELOR OF FINE ART
AT THE RUSKIN SCHOOL OF ART

2021 – 2022

Version 2.0

This handbook applies to students studying for the Bachelor of Fine Art degree (BFA) in the Ruskin School of Art during the academic year 2021-22.

The Examination Regulations relating to this course can be found in the attached Appendices.

NB please note that the Education Policy Support Team has not been able to update the University's Exam Regulations website, so the regulations published there are from previous years, and do not include the current version for 2021-22. Please refer to the Regulations published herewith, and as confirmed in the Gazette:

- **Prelims:** Appendix 1
 - as per the 2020/21 Regulations published online at examregs.admin.ox.ac.uk with amendments for 2021/22 as published in the Gazette at https://gazette.web.ox.ac.uk/sites/default/files/gazette/documents/media/prelims_in_fine_art_11_november_2021.pdf
- **Finals:** Appendix 2
 - as per the Regulations for candidates commencing their studies in 2018/19 published online at examregs.admin.ox.ac.uk with amendments for 2021/22 as published in the Gazette at https://gazette.web.ox.ac.uk/sites/default/files/gazette/documents/media/fhs_of_fine_art_1_november_2021.pdf

The information in this handbook may be different for students starting in other years.

If there is a conflict between information in this handbook and the Examination Regulations then you should follow the Examination Regulations. If you have any concerns please contact [Lucy Till-Awny](#), Undergraduate Studies Administrator.

The information in this handbook is accurate as at February 2022, however it may be necessary for changes to be made in certain circumstances, as explained at www.ox.ac.uk/coursechanges. If such changes are made the School will publish a new version of this Handbook together with a list of the changes and students will be informed.

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WELCOME

Welcome to the Ruskin School of Art!

The Ruskin School of Art is a top-ranked, intimate art school at the heart of the University of Oxford, devoted to cutting-edge artistic production and rigorous thought. Founded in 1871 by artist and critic John Ruskin (1819-1900), it currently offers BFA, MFA and DPhil degree courses and boasts a rich learning history, counting many award-winners among its past and present students and faculty. The School is characterised by its focus on the intertwining of practice and theory and emphasises experimental histories of art and their potential to transform knowledge, forms and situations.

The BFA course offers a studio-based trajectory through the various disciplines that shape contemporary art, including painting, sculpture, printmaking, photography, installation, video, sound, performance and other experimental forms. Contemporary art is taught as an integral part of our present-day culture. You will be exposed to practices and theories of contemporary art through your coursework, through the Ruskin's Visiting Speakers series, through your own independent research and through conversations with tutors and your peers. Covid-restrictions allowing, you will also have access to extraordinary resources provided by the Bodleian Library, as well as to the Ashmolean and Pitt Rivers museums, whilst London galleries are just a bus/train-ride away.

At Ruskin we are a lively community bound together by openness, collaboration and exchange. Our small numbers (we take up to 30 BFA students per year) facilitate debate, and make us a close-knit group with strong connections between the three BFA year groups, graduate and undergraduates, and tutors and students. This year, as with all years, we will aim to develop this sense of community and to encourage collaboration and exchange, all the while recognising that this year, of all years, is different. The particularities of our contemporary moment mean that we are being called to be adaptable and responsive to new patterns of behaviour and ways of being together that prioritise the health and safety of our students, staff and communities. Responding to this call, we are working, and will continue to work with you – collaboratively – in building up an infrastructure for our contemporary art school that starts from a baseline ethics of care. In doing so, we will continue to make the Ruskin a place where artistic practice thrives and where creative thinking expands both within and beyond our perceivable limits.

We hope you will enjoy the course!

Lee Trimming,
Director of Undergraduate Studies,

on behalf of the Head of School
Kristen Kreider (Michaelmas Term 2021)
Daria Martin (Hilary Term 2022)
Jason Gaiger (Trinity Term 2022)

1 GENERAL INFORMATION

1.1 Introduction

The BFA programme at the Ruskin School of Art is structured across three years, each made up of three compact eight-week terms. A rigorous studio-based practice is elementary throughout. A major component of the end-of-year examinations in the first and third year is your studio work. This includes the staging of an exhibition of work, and the submission of a portfolio (digital or physical). The second year provides the longest expanse of time for unfettered experimentation. Students are encouraged to enhance technical 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 lectures and seminars and through studio practice.

You will have four compulsory tutorials with your assigned studio tutor, as well as weekly classes in human anatomy in the first year, and weekly art history and theory lectures and seminars in the first and second years. You are expected to attend the Visiting Speakers series regularly on Thursday afternoons, as well as twice-weekly group critiques (where attendance is taken). Throughout the programme, we encourage students to take their own initiative and to map an individual course through which to develop a distinctive voice.

Teaching begins in 1st week and continues until 8th week in Michaelmas and Hilary Terms and – for years 1 and 3 – from 1st to 5th week in Trinity Term before attention, and tutor support, turns to the preparation of portfolios for examination. Second year students do not take any examination in Trinity Term, but may be required to work with Finalists and/or MFA students in the preparation for any public presentations of work from week 6 of Trinity Term.

In 2021-22, core teaching will be in-person (except where specified). For students who are unable to attend in person (due to Covid restrictions, health issues or isolating requirements), blended online provision will be arranged, provided enough notice is given to the Undergraduate Administrator and the relevant tutors.

Term Times

Michaelmas 2021 (MT21): Sunday, 10 October – Saturday, 04 December

Hilary 2022 (HT22): Sunday, 16 January – Saturday 12 March

Trinity 2022 (TT22): Sunday 24 April – Saturday 18 June

(Core teaching takes place in these eight weeks of term – week 1, 2 etc, to week 8; the preceding and succeeding weeks are week 0, -1 / week 9, 10 etc)

1.2 BFA 'Freshers' Orientation

Orientation sessions to the School, libraries and studio facilities for all incoming BFA students are organised by the School at the beginning of the first term (from your arrival in Oxford in week 0). These sessions focus on, amongst other things:

- An introduction to the Ruskin School of Art, its staff and students;
- The Ruskin's learning and research environment;
- Health and Safety procedures at the Ruskin's High Street and Bullingdon Road sites and in the Exam Schools attic space neighbouring the Ruskin's High Street site, where additional studio spaces have been secured for the 2021-22 academic year;
- An introduction to the Ruskin and Bodleian Libraries and what they offer students in history, theory and contemporary art.

Registration and Student Self Service

All new students are sent a college freshers' pack containing details of how to activate their OxfordSingle Sign-on account. The Oxford Single Sign-on is used to access Student Self Service to register online, as well as other central IT services such as free University email, Canvas and (for written work examination submissions only) Inspira.

In order to complete your registration as an Oxford University student, navigate to <https://www.ox.ac.uk/students/selfservice>, log on using your Single Sign-on username and password and a further 'Multi-Factor Authentication' tool. New students must complete their registration by the end of the first week of term in order to confirm their status as members of the University. Ideally students should complete registration before they arrive.

Once students have completed their University registration, an enrolment certificate is available from Student Self Service to download and print. This certificate may be used to obtain council tax exemption. In addition to enabling students to register online, Student Self Service provides web access to important course and other information needed by students throughout their academic career. Students can amend their address and contact details via Student Self Service, and they can use the Service to access detailed exam results, see their full academic record, and print transcripts.

University Card

The University Card provides students with access to facilities and services such as libraries, computing services and the Language Teaching Centre. You will be updated should pandemic circumstances mean this changes. In some colleges and faculties – including both the Bullingdon Road and the High Street buildings of the Ruskin - students also need the card as a payment card or to enter buildings, which have swipe-card access control. The University Card also acts as a form of identity when students are on college or University premises. Cards are issued to students by their college on arrival in Oxford once registration has been completed.

Email

Once a student's registration details have been processed, the student will be able to find out their email address from IT Services - <https://register.it.ox.ac.uk/self/index> - and have access to email either by the Webmail service (<https://nexus.ox.ac.uk>) or via an email client.

The email system is controlled by the Oxford University IT Services (<http://help.it.ox.ac.uk/help/request>)

and problems should be referred to them.

1.3 Communications and Information at the Ruskin

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

We need to know how to get in touch with you at all times. Please make sure the Ruskin office has your mobile number and is informed of any changes in your contact details (eg name, university email address).

Please be mindful when sending emails, writing blogs and generally commenting on social media communication - what you find amusing may be considered offensive or indiscreet to others.

Canvas

<https://canvas.ox.ac.uk>

Canvas is the University's virtual learning environment. The Ruskin uses it as the repository for School and programme information and teaching materials. There are various Ruskin 'courses' in Canvas, to which the relevant year-groups are enrolled: Ruskin

- Bachelor of Fine Art
- Ruskin Studio Resources
- Visiting Speakers Programme
- BFA1 History and Theory
- BFA2 History and Theory
- BFA3 History and Theory

If you are concerned you don't have access to a particular section of Canvas, please contact the Undergraduate Studies Administrator: lucy.till-awny@rsa.ox.ac.uk.

Online Calendar

The online calendar is where you will find all the dates of events and activities taking place 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.rsa.ox.ac.uk>
- Find the calendar on the web with this address:
<https://www.google.com/calendar/embed?src=ruskinical%40gmail.com&ctz=Europe/London>
- 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 and follow the specific instructions for your device. <https://www.google.com/calendar/ical/ruskinical%40gmail.com/public/basic.ics>

If you are having any problems setting this up or need further explanation then do please contact via email: jon.roome@rsa.ox.ac.uk

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 3 of the following lists.

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

- ruskin-studentsyr3@maillist.ox.ac.uk
- ruskin-allbfa@maillist.ox.ac.uk
- ruskin-allstudents@maillist.ox.ac.uk

You can send emails to everyone in your year, cohort or every student in the School by using the appropriate address. It is important that you check your Oxford email inbox, as this is the address that any maillist emails will be sent to.

1.4 Core Ruskin Contacts

The best means of contacting any member of staff during the 2021-22 academic year is via email or the University's MS Teams platform.

The format for staff email addresses is: firstname.surname@rsa.ox.ac.uk

Core Academic Staff on the BFA 2021-22

Head of School

- Kristen Kreider (Michaelmas Term 2021)
- Daria Martin (Hilary Term 2022)
- Jason Gaiger (Trinity Term 2022)

Director of Undergraduate Studies

- Lee Triming, Studio Practice Tutor,

Year Tutors

- 1st Year Tutor: Jaimini Patel
- 2nd Year Tutor: Onyeka Igwe
- 3rd Year Tutor: Sarah Jones

Malcolm Bull, Art History & Theory Tutor (lead)

Jason Gaiger, Art History & Theory Tutor

Samson Kambalu, Studio Practice Tutor

Kate Keohane, Early Career Fellow, Art History & Theory

Ian Kiaer, Studio Practice Tutor

Daria Martin, Studio Practice Tutor

Giulia Smith, Early Career Fellow, Art History & Theory

Administrative, Studio & Support Staff

Undergraduate Studies Administrator

- Lucy Till-Awny

John Grieve, Course Facilities Officer (High Street)

Amira Hasoon, Communications & Events Officer (Reception, High Street)

Simon Lewis, Senior Technician, Bullingdon Road

Jon Roome, Electronic Media Specialist

Richard Sykes, Head of Administration & Finance

Matthew Terry, Technician, Bullingdon Road

Laura Unwin, Librarian

Visiting Tutors on the BFA 2021-22

History & Theory Tutors

Eleen Deprez

Onyeka Igwe

Elisa Schaar
Linda Stupart
Damian Taylor
Rachel Wells

Studio Practice Tutors

Karl Baker	Claudia Sarnthein
Justin Coombes	Martina Schmuecker
Eve Ess	Sarah Simblet (Anatomy)
Adham Faramawy	Neal Tait
Richard Grayson	Chooc Ly Tan
Graeme Hughes (Print)	Damian Taylor
Sarah Jones	David Tolley (Photography and lens-based media)
Jennifer Martin	Nina Wakeford
Jost Munster	Thomas (Tom) Woolner
Jaimini Patel	

University Emergency numbers and key information

Emergency Number: 01865 289999

University Security Services: 01865 272944

Student Gateway on the University website - www.ox.ac.uk/students/

1.5 Buildings and Access

Locations

The Ruskin School is located at two sites.

The Ruskin Library (**see section 6.3**), admin and tutorial offices, Drawing Studio (used for Short Courses and studio space), further student studios and Old Masters' Studio (used for seminars, meetings, and presentations) are all at 74 High Street, OX1 4BG.

In 2021-22 there are further student studios located in the attic of the Examination Schools, which adjoins the High Street building.

The 3-D workshops (casting, metal and wood-work), film editing suites, printmaking and etching facilities, further student studio space and the Project Space are all at 128 Bullingdon Road, OX4 1QP.

Access

Both the High Street and the Bullingdon Road sites, and the attic in Exam Schools, are open 10.00am until 9.00pm Monday-Friday from first week to ninth week of each term. Buildings are open from 9.00am until 1.00pm on Saturdays from first week to eighth week of each term. Students who are allocated a studio in the Exam Schools attic will enter and exit the building via the Ruskin's High Street entrance and the ground-floor door between the Ruskin and Exam Schools.

Your University card provides access to Bullingdon Road and to the High Street. If you have difficulties accessing the department, please contact Jon Roome at Bullingdon Road to have your card re-activated. It is important that you can access the School and it remains your responsibility to carry your card at all times

Please see Section 8 for important information about Usage and Safety in the Ruskin buildings and workshops

2 CONTENT AND STRUCTURE

2.1 Core course elements

Studio Practice

One-to-one tutorials between students and the Ruskin's tutors are the foundation for the fine art course. In tutorials, students present their work to their studio tutor and discuss ideas, methods and questions informing their practice. Each student has four meetings per term with their studio tutor, who is assigned to them at the beginning of each term. These tutorial meetings will take place in person, unless the Covid-situation necessitates a change.

On Fridays of Michaelmas and Hilary terms, first-year students participate in a series of basic skills workshops which explore core skills and introduce a range of production processes. All first-year students are expected to attend four (of eight) of these workshops (in addition to two all-cohort introductory basic skills sessions). You will be able to sign up for workshop sessions in advance on Canvas.

A rich selection of Visiting Speakers give a talk and presentation on their work each Thursday, usually at 3.30-5pm, during the academic year (these will be held sometimes online and sometimes in-person). All Ruskin students are expected to attend these presentations on a regular basis.

Weekly Group Critiques offer students the opportunity to present and discuss their work with other students. Crits will run during 2021-22 on Tuesdays and Thursdays, from 4th week of Michaelmas to 4th week of Trinity terms, and will be led by tutors, or sometimes a postgraduate research student.

When possible, field trips to galleries and studios extend the internal artistic debates and opportunities within the Ruskin.

History & Theory of Art and 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 art and 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. During the 2021-22 academic year, there will be no written examinations; all history and theory work will be examined by submission of coursework essays (further details below).

Human Anatomy

Human anatomy is taught in the first year, and 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 find a visual language to express that knowledge. Anatomy also forms part of the Preliminary Examination.

2.2 Course structure by year

The First Year

Students begin from the outset to develop their studio work in discussion with Ruskin tutors. They are allocated a studio tutor at the start of each term whom they meet for four compulsory tutorials per term. Their tutor 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 will be offered throughout the year, including the Basic Skills workshops and other practical activities that staff may run on a more ad hoc basis over the year.

Students also participate in the Anatomy course, which consists of a weekly three-hour class, led by the Ruskin's Tutor for Anatomy, Sarah Simblet, together with Lee Trimming. These sessions take place at High Street in Michaelmas and Trinity Terms, and in Hilary Term students attend the Dissecting Rooms at the University's Department of Physiology, Anatomy and Genetics (Medical Sciences).

Alongside their studio practice, students are required to attend the History & Theory element of the programme: each Michaelmas and Hilary terms, there are two 4-week modules, taught through lectures, seminars and essay tutorials.

Students are encouraged to experiment in their studio practice and, in the case of history and theory, through debate and essay writing.

In the academic year 2021-22, the Preliminary Examination will comprise: for practical studio-based work, the submission at the end of the First Year of a portfolio and exhibition of artwork made during the year, and, for human anatomy, a portfolio of course work; and the history and theory of art and visual culture, is assessed through three submitted coursework essays (each of 2000 words).

The Second and Third Years

Years two and three are similar in structure and continue the studio tutorial system introduced in the First Year. Students are required to continue the study of Art History and Theory and will submit three essays during the second year. These termly essays are revised with the help of tutor feedback and then submitted in week 9 of each term, as part of the Final Examination in Art History and Theory.

Students are also required to write an Extended Essay over the first two terms of their third year. Having agreed an essay title in the first term, each student will be assigned a specific essay tutor and will have up to four essay tutorials to guide the research and writing process. This essay is submitted at the end of the second (Hilary) term of the final year as part of the Final Examination. Students are highly encouraged to develop a strong connection between the interests of the essay and their studio practice.

The Final Examination at the end of the third year during the 2021-22 academic year will comprise: a portfolio and exhibition of work made during the second and third years, in addition to the three short essays (each of 2,500 words) and an extended essay of 6,000 words.

3 TEACHING AND LEARNING ON THE BFA

Unlike the teaching of other (especially Humanities) subjects at Oxford, where teaching is centred around tutorials with college tutors, the BFA programme is taught entirely within the Ruskin (ie within the Fine Art department).

The Shared Learning Agreement

All teaching and learning is guided by the Ruskin's Shared Learning Agreement, a living document developed by staff and students in 2021, and which continues to be reviewed and adapted as appropriate. The Shared Learning Agreement outlines the understanding that all teaching and learning activities in the Ruskin are *"a shared space for which we [teachers and students alike] have collective responsibility."*

The Shared Learning Agreement can always be referred on Canvas:

<https://canvas.ox.ac.uk/courses/3697/pages/shared-learning-agreement>

Expectations of study

Students are responsible for their own academic progress. At Oxford the terms are short. Students who thrive at the Ruskin do so by a full commitment to their studies and an intelligent use of limited time. During the vacations students are expected to make gallery visits, in person or online, and complete the research necessary to underpin their term-time studio work and essay writing.

Students' work will be continually monitored through tutorials and regular staff discussion. Should a student be having difficulties or falling behind with their expected achievements it will be identified quickly. An assessment meeting will be called with the student, their tutor, and the Head of School. A targeted amount of work may 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 (an exam or assessment process in college) will be held with the student and representatives of their college (for further information, see the University Handbook: <https://www.ox.ac.uk/students/academic/student-handbook>.)

3.1 Course aims

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, workshops and tutorials.

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

The teaching staff also believes that tutorials offer an excellent structure for monitoring a student's progress and giving feedback that directly addresses 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 ability levels of students admitted. Although the course structure and curriculum is organised to enable our graduates to make a 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 these is the articulation of their imaginative ideas.

Essay writing is designed to develop your written communication skills and your independent use of IT and library resources. Group Crits are an essential component of the course for learning how to articulate concepts and processes verbally, as well as for developing the ability to reflect critically and constructively on your own work, and the work of others. Tutorials offer the opportunity for students to develop their oral communication and presentation skills.

Studio work offers an opportunity to learn and 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.

At the end of the first and final years, during the 2021-22 academic year, students must prepare a portfolio and exhibition for examination (see Assessment Strategy, below). A significant part of the third (Trinity) term is taken up with preparation for this submission.

Students are offered considerable freedom in how they interpret the curriculum, as we believe in the importance of all students progressively achieving an independence of thinking and freedom of choice in the way they approach both the organization of their studies and subject matter. Student opinion of the course is greatly valued and termly feedback is received through meetings of the Joint Consultative Committee (UJCC) and student feedback forms.

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 achievements whilst on the course.

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, work is discussed contextually, critically and imaginatively in a way to open up understanding and find new ways of moving forward.

This method of continuous assessment is considered, in depth and feedback 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. Students' studio tutors also submit termly reports through a University online platform (the Tutorial Management System - TMS) which enables Ruskin tutors and individual students' colleges to monitor their progress.

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

During the 2021-22 academic year, the examinations will take the following forms:

Prelims: for studio work, submission of a portfolio and exhibition: in anatomy, submission of a portfolio of coursework; in history and theory submission of three essays (each of up to 2,000 words).

Final Honours: for studio work, submission of a portfolio and exhibition; in history and theory submission of three essays (each of up to 2,500 words) and an extended essay (6,000 words).

3.2 Teaching Patterns

Ruskin Tutorial System

Meetings with Head of School, Director of Undergraduate Studies and Year Tutor

The Head of School, Year Group Tutor, or Director of Undergraduate Studies will meet with you at the start of Michaelmas term, and at other points throughout the year. It is important that you attend all such meetings as they will be opportunities for you to consider priorities for the coming term or review progress over the previous term.

Tutorials

You will also be assigned a Studio Tutor at the start of each term. Your Studio Tutor will meet you four times during the course of the term and will be the one who writes your end of term report. The Ruskin's teaching staff comprises permanent faculty members, with expertise either in areas of studio practice, or in art history and theory; and a number of Visiting Tutors, who are practising artists, and are mainly London-based (further details can be found at www.rsa.ox.ac.uk/people).

Please remember that your tutorials are a **compulsory** part of your course. If for any reason you find that you cannot make an appointment and need to rearrange the time, you should immediately contact the 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 feel free to explain this to your tutor. Failure to attend tutorials will be reported to your college office.

Tutorials are conversations. They are a two-way process, flexible in format, and develop in many different ways. They are not of fixed length. The aim of tutorials is to provide constructive criticism, 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 completed before in a dialogue orientated towards future activity that might include forthcoming exams. The School's staff bring a rich variety of perspectives from the contemporary art world beyond the School, enabling them to respond to the work and ideas you present or confront them with. It is important not to expect something immediate and easily identifiable from any one tutorial. The benefits of tutorial interaction are cumulative, and you should view your tutorials in this light.

If you have any issues with teaching or supervision please raise these as soon as possible so that they can be addressed promptly. Details of whom to contact are provided below, in the outline of the complaints and appeals procedures (**section 7**).

Group Crits

As well as having one-to-one tutorials, a tutor will organise Group Crits (from 'critique'). Group crits are discussions of students' work by students, led by Ruskin tutors. Group Crits run on Tuesday and Thursday from 4th week in Michaelmas (the first term) to the end of 4th week in Trinity (third term) throughout the BFA course. Up to four students show their work in each Group Crit. A Group Crit serves as a platform for exchange of ideas and is meant to develop presentation skills and critical reflection.

Students will have the opportunity to show their work twice a year. 2nd and 3rd year students are free to choose the times for their presentations in Group Crits. First year students will be allocated the first time they present work in a Group Crit and can choose the time of their second presentation. Sign-up will be made available online through Canvas. In addition to showing your work, you must attend a minimum of 4 crits per term during Michaelmas and Hilary term and a minimum of 2 crits in Trinity term.

Since the value of these crits lies in group discussions, you should make sure you attend when scheduled to present. When scheduled to show your work, you liaise with your fellow presenters to organise the crit. Students attending are expected to engage in a conversation about the work on show by articulating a response to the work, asking questions and offering constructive criticism. Discussion may range from technical aspects of the work, to practical and theoretical research that has gone into it, to strategies for presenting it. Discussions revolve around the work, but may branch out onto other topics as well in an open sharing of ideas. The tutor's main role in these discussions is that of a moderator and guide, but tutors can also offer constructive reaction to the work.

A more detailed guide to Group Crits will be sent out to students at the start of each academic year. The Group Crit organiser is Martina Schmuecker.

You are asked to observe the courtesy of turning off mobile phones in all teaching sessions - lectures, seminars, tutorials, group crits, and workshops – unless invited by the tutor to use your phone to support the teaching and learning experience

Recommended Patterns of Teaching

First Public Examination (Prelims, Year 1)

Paper	Term	Teaching Type					Comments
		Lectures	Classes	Tutorials	Group Crits	Workshos	
[1.] Art Work	MT		12	4	12	18	<p><i>Figures in this table are in hours unless otherwise stated.</i></p> <p><u>Classes:</u> Weekly Visiting Speaker <u>Tutorials:</u> 1-hour approximately fortnightly</p> <p><u>Group Crits:</u> run twice-weekly, each Crit lasting approximately 3 hours. Students are required to attend a minimum of 4 per term MT and HT, and 2 in TT, and present twice in the year.</p> <p><u>Workshops:</u> Basic Skills workshops MT & HT, up to 3 hours each on alternative Friday mornings. Additional workshops may be provided according to need; and some workshops may take a full day.</p>
	HT		12	4	15	18	
	TT		7.5	4	9		
[2.] History & Theory	MT	4	4	2			<p><u>Classes</u> may take the form of gallery visits, or seminars divided into 3 groups</p>
	HT	4	4	2			
	TT						
[3.] Human Anatomy	MT		24				<p><u>Classes:</u> 3 hours each on Wednesday afternoons.</p>
	HT		24				
	TT		15				
		<p><u>Notes</u> Different patterns in Trinity Term reflect the shift from studio- based working and timetabled teaching sessions to preparation for Prelims and supporting any end of year presentations of work.</p>					

Final Honours School (Years 2 & 3)

Paper	Term	Teaching Type				Comments
		Lectures	Classes	Tutorials	Group Crits	
						<i>Figures in this table are in hours unless otherwise stated.</i>
[1.] Art Work	MT		12	4	12	<u>Classes</u> : Weekly Visiting Speaker <u>Tutorials</u> : 1-hour approximately fortnightly
	HT		12	4	15	<u>Group Crits</u> : run twice-weekly, each Crit lasting approximately 3 hours. Students are required to attend a minimum of 4 per term MT and HT, and 2 in TT.
	TT		7.5	4	9	
[2.] History & Theory	MT	6	6	1		<u>Classes</u> usually take the form of seminars divided into 3 groups, but may also involve gallery visits etc.
	HT	6	6	1		
	TT	4	4	1		See also Note below.
		<u>Notes</u>				
		In the Final (3 rd) year, History and Theory consists only of tutorials, twice a term each in Michaelmas and Hilary terms, in support of the research and writing of the extended essay (for submission at the end of Hilary Term)				
		Different patterns in Trinity Term reflect the shift from studio-based working and timetabled teaching sessions to preparation for Finals.				

3.3 Ruskin Learning Resources

Studio Space

At the beginning of Michaelmas Term all students will be offered studio space either at the Bullingdon Road, the High Street building, or Exam Schools attic. Decisions on allocation of space will need to be agreed by appropriate staff and will be reviewed in terms of health and safety requirements.

Materials Grants

Each year the University agrees the level of an annual grant available to all Fine Art undergraduates for materials and equipment. For 2021-22 this will be £455. This money is administered by the department and is paid directly into a nominated bank account.

It is a requirement that you keep all your receipts for the materials/equipment you buy and provide those in an envelope with your name on the outside. This will act as proof as to how you have spent your grant money. These receipts should be provided before the end of the academic year

Third Years are also awarded £280 towards the costs of preparing work for the final examination.

Materials

BFA students have access (at cost) to a range of basic materials stocked by the School, such as paint, canvas, cartridge paper, glue, basic timber etc. Students can also make digital prints at cost on the specialist printers in the Media Lab. Charges are made through an online account ([PaperCut](#)) which can be topped up when necessary. There is no expectation for students to arrive with any additional equipment or materials beyond those they may already possess.

Books and Equipment - Loans

As well as the Ruskin's own specialist book and film library (see **Section 6.3**), the Ruskin has a wide range of film, photography and sound equipment for loan. In order for the School to run smoothly it is essential that students take care of any borrow items, and return them at the specified time.

Students remain responsible for any item they have borrowed until it is returned to the School. A student must not lend books/equipment to another student whilst the loan is in their name.

It is the responsibility of the student to report any damage to or theft of loaned materials immediately.

Museums, Galleries, Exhibitions

The School has a well-developed relationship with Modern Art Oxford, the Ashmolean and Pitt Rivers Museums, and other collections. Several colleges also have gallery space, and encourage exhibitions and support Arts Week each year. The Ruskin also has a close connections with local community arts organisations, including Fusion Arts.

The cultural 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. The School encourages students to utilise these resources independently as much as possible (assuming national and local health guidance allows).

4 ASSESSMENT & EXAMINATION

Throughout the course, tutors encourage students to work inventively, underpinning their studio studies with a good knowledge of historical precedent, contemporary practice and appropriate technical skills. In assessing results, tutors (and examiners) look for evidence of this particular approach. In History & Theory, the assessors look at the quality of argument and research coupled with an inventive and fluent use of language.

4.1 On-course Formative Assessment and Monitoring

The tutorial system allows for the continuous monitoring of an individual's progress through the course and for up-to-date feedback to be delivered to both students and their colleges. Tutors report at the end of each term verbally to their tutees on their progress and a written report is prepared for 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.

Essays

For History & Theory, students write an essay for each module, which the course tutor reads and offers feedback on in an essay tutorial. Following the tutorial, students can revise their essay for submission for examination.

Tutorial Reports

Your tutorial reports are filed online through the TMS system. These are completed by your studio tutor, in consultation with your History and Theory tutors, and once they are submitted, the reports are available to be read by yourself, your tutor and your college office during 8th week. No-one else has access.

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

4.2 Examinations

4.2.1 Assessment Structure

4.2.1.1 Preliminary Examination for the Bachelor of Fine Art Degree

The regulations governing the preliminary examination are

- as per the 2020/21 Regulations published online at examregs.admin.ox.ac.uk
- with amendments for 2021/22 as published in the Gazette at https://gazette.web.ox.ac.uk/sites/default/files/gazette/documents/media/prelims_in_fine_art_11_november_2021.pdf
- See also Appendix 1

For examination dates see the calendar below (**section 4.6.2**) and :
(www.ox.ac.uk/students/academic/exams/timetables)

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. Art Work: portfolio of art work

2. History and Theory of Visual Culture
3. Human Anatomy

Weighting

The preliminary examination is marked using the following subject weighting:

- | | |
|-----------------------|-----|
| 1. Artwork | 60% |
| 2. History and Theory | 25% |
| 3. Human Anatomy | 15% |

Scale of Marks

There are three categories of class in prelims:

- Distinction: 70 and above
- Pass: 40-69
- Fail: 39 and lower

4.2.1.2 Final Examination for the Bachelor of Fine Art Degree

The regulations governing the final examination are

- as per the Regulations for candidates commencing their studies in 2018/19 published online at examregs.admin.ox.ac.uk
- with amendments for 2021/22 as published in the Gazette at https://gazette.web.ox.ac.uk/sites/default/files/gazette/documents/media/fhs_of_fine_art_1_1_november_2021.pdf
- See also Appendix 2

For examination dates see the calendar below (**section 4.6.2**) and : www.ox.ac.uk/students/academic/exams/timetables)

Weighting

The established balance of disciplines for the final examination is:

- | | |
|-----------------------|-----|
| 1. Artwork | 75% |
| 2. History and Theory | 25% |

sub-dividing as follows:

1. Practical work:
 - i. a portfolio and exhibition of work made during the two years of study preceding the examination 75%
2. History and Theory:
 - ii. Three short essays 12.5% (ie 4.167% each)
 - iii. Extended essay 12.5%

Scale of Marks

The scale of marking set out below is used for all parts of the Final Honours 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.

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

During the exam board meeting, cases of discrepancy between performance in Practical work and History and Theory will be considered carefully. Serious discrepancies between the marks awarded for the same part of the examination by two different examiners are reviewed by the external examiner.

4.3 Examining Conventions

The supervisory body responsible for approving these Examination Conventions is the Ruskin's Academic Committee.

Examination conventions are the formal record of the specific assessment standards for the course to which you have applied. They set out how examined work will be marked and how the resulting marks will be used to arrive at a final result and classification of an award. They include information on: marking scales, marking and classification criteria, progressions, resits, use of viva voce examinations, penalties for late submission and penalties for over-length work.

4.3.1 Criteria for Assessment

4.3.1.1 **Criteria for Assessment: Preliminary Examination**

Selection criteria for the practice studio-based work submitted for Prelims is initially discussed with the candidate's individual practice tutor and further advice is provided through 'portfolio surgeries' in Trinity Term.

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

1. *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 which underpin a practical study of fine art
- Demonstrated a basic understanding and inventive use of more than one medium, and shown flexibility of thought between different processes

2. *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 of visual culture

3. *With regard to human anatomy*

- Developed a good understanding of the human skeleton, musculature and articulation
- Acquired the ability to depict 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

To pass Prelims candidates must pass in all three subjects. All candidates must offer all three 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 part, it may be retaken again individually in an examination held at the end of the Long Vacation. If two or more parts are failed, the candidate will be required to retake all of the three 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.

4.3.1.2 Criteria for Assessment: Final Examination

Selection criteria for the practice studio-based work submitted for Finals is initially discussed with the candidate's individual practice tutor and further advice is provided through 'portfolio surgeries' in Hilary and Trinity Term.

Portfolio submission

- students will normally submit at least 12 works. In the case of very sustained or large-scale projects, fewer works may be acceptable, but this must be approved beforehand by the Chair of Examiners
- each piece should be labeled with title (or 'Untitled'), date, materials and dimensions
- bear in mind that the entire portfolio (including any time-based work) should be viewable and readable within approximately 20 minutes

Assessment Criteria

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

1. With regard to studio work

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

2. 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 essay form.

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.

4.3.2 Verification and reconciliation of marks

4.3.2.1 Preliminary Examination

All written work is examined by one examiner. Art work is all examined by at least two examiners and marks agreed through discussion at the Examination Board.

4.3.2.2 Final Honours School

All written work is double-blind-marked, and an agreed mark reached through discussion between internal examiners. For a difference of more than 10 marks a third marker will be appointed. Agreed internal examiner marks for written work are thereafter moderated by the external examiner through sample scripts at high, middle, and low points of mark range.

All art work is examined by at least two internal examiners, and by the external examiner, and agreed marks reached by discussion in the Exam Board.

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

4.3.3 Penalties for Late or Non-Submission

[Examination Regulations, Regulations for the Conduct of University Examinations, Part 14]

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 18 percent for a piece of work that is two weeks late.

The scale of penalties agreed by the board of examiners in relation to late submission of assessed items is set out below. Note that these penalties apply only to submitted written work. Studio deadlines for the BFA, at both Prelims and FHS, are immediately followed by the examination of the work. Failure to submit studio work to the deadline will therefore result in failure, rather than a penalty for late submission.

Late submission	Penalty
Up to one day <i>(submitted on the day but after the deadline)</i>	-5 marks (- 5 percentage points)
Each additional day <i>(i.e., two days late = -6 marks, three days late = -7 marks, etc.; each weekend day counts as a full day for the purposes of mark deductions)</i>	-1 mark (- 1 percentage point)
Max. deducted marks upto 2 weeks late	-18 marks (- 18 percentage points)
More than 2 weeks late	Fail

Failure to submit a required element of assessment at the First Public Examination (Prelims) will result in the failure of the assessment. The mark for any resit of the assessment will be capped at a pass.

Failure to submit a required element of assessment at Second Public Examination (Final Honours School) will result in the failure of the whole Examination.

4.3.4 Penalties for over-length work

The Board has agreed the following tariff of marks to be deducted for over-length work (Prelims essays and FHS Short Essays and Extended Essay) and departure from approved titles or subject-matter.

[*\[Examination Regulations, Regulations for the Conduct of University Examinations, Part 16, Regulation 16.6\]*](#)

Percentage by which the maximum word count is exceeded:	Penalty (up to a maximum of -10)
5% over word limit	-1 mark
10% over	-2
15% over	-3
Each further 5% over	-1 more

4.3.5 Penalties for poor academic practice

Where the Examination Board decides that a case constitutes poor academic practice rather than plagiarism (for instance due to incomplete referencing, or poor use of citation conventions) they may deduct marks of up to 10% of the marks available.

Where the deduction of marks results in failure of the assessment and of the programme the case must be referred to the Proctors

4.3.6 Penalties for non-attendance

Non-attendance at the examination for the FHS will result in failure of the whole FHS.

Failure to attend an examination for the FPE (Preliminary Examination) without the approval of the Proctors, will result in the failure of the assessment. The mark for any resit of the assessment will be capped at a pass.

Information on (a) the standards of conduct expected in examinations are available on the Oxford

Students website (www.ox.ac.uk/students/academic/exams/guidance)

4.3.7 Factors affecting performance in assessments

Information on (a) the standards of conduct expected in examinations and assessments and (b) what to do if you would like examiners to be aware of any circumstances that may have affected your performance before of doing an examination (such as illness, accident, crime against your person or bereavement) are available on the Oxford Students website:

- (a) www.ox.ac.uk/students/academic/exams/guidance
- (b) www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment

4.3.7.1 Equipment and Installation

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.

Please note that it is Ruskin policy not to exhibit any live animals within an exhibition.

4.3.7.2 Extensions (written work only)

If you become aware that you will need more time for a piece of submitted work, you can apply to the Proctors for an extension. The Proctors can grant extensions to make up for time lost through 'illness or other urgent cause'. If you need more time for submitted work due to a disability or chronic condition, you should discuss with your college or department.

The Ruskin itself cannot grant an extension for examined submissions: students should seek guidance in the first instance from their college office about how to apply for an extension.

See also the [Problems Submitting Work](#) document on the Oxford Students website:

<https://www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment>.

4.3.7.3 Consideration of Mitigating Circumstances by Examiners (MCEs)

Where a candidate or candidates have made a submission, that unforeseen factors may have had an impact on their performance in an examination, a sub-group of the exam board will meet to discuss the individual applications and band the seriousness of each application on a scale of 1-3 with 1 indicating minor impact, 2 indicating moderate impact, and 3 indicating serious impact. When reaching this decision, examiners will take into consideration the severity and relevance of the circumstances, and the strength of the evidence. Examiners will also note whether all or a subset of papers were affected, being aware that it is possible for circumstances to have different levels of impact on different papers. The banding information will be used at the final board of examiners meeting to adjudicate on the merits of candidates.

For guidance about how to submit a Notice of Mitigating Circumstances to Examiners, please contact your college office and also see: [Consideration of mitigating circumstances by examiners](#) document on the Oxford Students website: www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment.

4.3.8 Results for Prelims and Finals

Examination results can be viewed online via the 'Student Self Service' portal. The School will advise you when the results are scheduled to be published, and you will be notified by email when they are available.

4.4 Good academic practice and avoiding plagiarism

Academic and Research Integrity

The University is committed to ensuring that its research involving human participants is conducted in a way that respects the dignity, rights, and welfare of participants, and minimises risk to participants, researchers, third parties, and to the University itself. All such research needs to be subject to appropriate ethical review. More information can be found at the Research Ethics website.

<https://researchsupport.admin.ox.ac.uk/governance/ethics>.

The Ruskin School of Art does not have the facilities to care for, or expertise to support the involvement of, any live sentient creature incapable of giving consent. Proposals for any project or event involving non-human live animals will, therefore, be rejected, unless the School is satisfied that appropriate supervisory expertise will be present throughout the duration.¹

Plagiarism

Plagiarism is the presenting of someone else's work or ideas as your own, with or without their consent, by incorporating it into your work without full acknowledgement. All published and unpublished material, whether in manuscript, printed or electronic form, is covered under this definition.

Plagiarism may be intention or reckless, or unintentional. Under the regulations for examinations, interntion or recless plagiarism is a disciplinary offence.

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.

For full defintions of the various forms plagiarism can take, please see,

<http://www.ox.ac.uk/students/academic/guidance/skills/plagiarism>

¹ The distinction here is between, for example, a proposal for a shorter event in which live animals are accompanied by an expert (e.g. a workshop run by a bird handler), which may be approved; and an installation in which live creatures, in the absence of constant expert supervision and care, are intended as part of the exhibition, which would not be approved.

4.5 Entering for University Exams

All examinations at Oxford are anonymous. You are therefore required to provide your Candidate Number on each assessment, including essays for Prelims (Year 1) and Finals (Years 2 and 3).

Your Candidate Number is available through the online Student Self Service system:

www.ox.ac.uk/students/academic/exams/examination-entry.

(N.B. Your candidate number is not the same as your student number.)

4.6 Examinations in the Academic Year 2020/21

4.6.1 Examiners

4.6.1.1 Preliminary Examiners

Chair: Ian Kiaer

Studio & Human Anatomy:

- Martina Schmuecker
- Lee Triming

History & Theory: Malcolm Bull

4.6.1.2 Final Honour School Examiners

The Ruskin panel of examiners in Finals is also joined by two External Examiners, one of studio practice and the other for history and theory. 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.

Chair: Samson Kambalu

Studio:

- Sarah Jones (tbc)
- Ian Kiaer
- External Examiner: Joanne Lee (Sheffield Hallam University)

History & Theory

- Jason Gaiger
- Anthony Gardner
- External Examiner: Bernadette Buckley (Goldsmiths, University of London)

Students are strictly prohibited from contacting external examiners directly. If you are unhappy with an aspect of your assessment you may make a complaint or appeal, following the procedures outlined below.

If you have questions about any aspect of the exams, or any guidance remains unclear, please ensure you make contact the Chair of Examiners as soon as possible. In the event of an emergency, that could prevent you from undertaking any part of an exam, you are required in the first instance to contact the academic office at your college *immediately*. Please also alert the Ruskin office and the relevant Chair of Examiners.

4.6.2 Calendar for Examinations in Fine Art 2021/22

Friday Week 0: 8 October 2021	For Finalists (BFA3): deadline for submission of Pilot Extended Essay
10 Oct 2021	MICHAELMAS FULL TERM BEGINS
Friday Week 4: 05 Nov 2021	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 no more than 6,000 words, which shall normally be on some aspect of visual culture since 1900.
04 Dec 2021	MICHAELMAS FULL TERM ENDS
Friday week 9: 10 Dec 2021, at noon	For Prelims, deadline for submission of an essay (CBFA 1) no more than 2,000 words (including footnotes) on aspects of the history and theory of visual culture in accordance with the provisions of clause 3 of the regulations: anonymous online submission on Inspera: https://oxford.inspera.com
	For Finals (BFA2), deadline for submission of an essay (XBFA 1) no more than 2,500 words (including footnotes) on aspects of the history and theory of visual culture in accordance with the provisions of clause 3 of the regulations: anonymous online submission on Inspera: https://oxford.inspera.com
16 Jan 2022	HILARY FULL TERM BEGINS
Monday week 1: 17 Jan 2022, at noon	For Prelims, deadline for submission of an essay (CBFA 2) no more than 2,000 words (including footnotes) on aspects of the history and theory of visual culture in accordance with the provisions of clause 3 of the regulations: anonymous online submission on Inspera: https://oxford.inspera.com
Monday week 8: 7 Mar 2022, at noon	For Finalists (BFA3), deadline for submission of an essay of no more than 6,000 words, (including footnotes) which shall normally be on some aspect of visual culture since 1900, in accordance with the provisions of clause 3 of the regulations: anonymous online submission on Inspera: https://oxford.inspera.com
11 Mar 2022	HILARY FULL TERM ENDS
Friday, week 9: 18 Mar 2022, at noon	For Prelims, deadline for submission of an essay (CBFA 3) no more than 2,000 words (including footnotes) on aspects of the history and theory of visual culture in accordance with the provisions of clause 3 of the regulations: anonymous online submission on Inspera: https://oxford.inspera.com
	For Finals (BFA2), deadline for submission of an essay (XBFA 2) no more than 2,500 words (including footnotes) on aspects of the history and theory of visual culture in accordance with the provisions of clause 3 of the regulations: anonymous online submission on Inspera: https://oxford.inspera.com

24 April 2022	TRINITY FULL TERM BEGINS
Wednesday, week 6: 1 June 2022, at noon	<p>For Preliminary examination in Trinity Term, the deadline for submission of:</p> <p><u>Art Work</u></p> <p>(a) an exhibition/presentation of current art work in any medium or media agreed by the candidate and their tutor;</p> <p>(b) to submit an edited selection of art work made during the course preceding the examination in any medium or media agreed by the candidate and their tutor. This selection should provide context to the exhibition described above, demonstrating artistic processes or strategies engaged in and the development of ideas throughout the course.</p> <p>Candidates may submit a combination of physical and digital portfolio but in any instance the total portfolio submission should include no more than 25 separate items. 2D works and sketch/notebooks may be submitted as part of a physical portfolio where they are under A1 size. Larger 2D, 3D or performance works should be documented using photography and video as appropriate. In the case of time-based work, the total duration of artworks, excerpts of artworks or documentation should not exceed 10 minutes. Any digital moving image and photographic works should be submitted in universal file formats.</p> <p><u>Human anatomy</u></p> <p>(c) a portfolio of not less than six and no more than twenty examples of the candidate's work in human anatomy. The portfolios should include notebooks, experiments and finished work in any medium or media, and should include the candidate's response to the set Easter Project.</p>
Tuesday, week 8: 14 June 2022, at noon	<p>For final examination, deadline for submission of:</p> <p>(a) an exhibition of current work or work constructed especially for assessment;</p> <p>(b) a portfolio of work made during the course preceding the examination in any medium or media agreed by the candidate and their tutor. This should include at least twelve original works; in the case of time-based work, candidates should make a submission of works, or excerpts of works, of no more than a total of twenty minutes' duration. Work which, in the judgement of the candidate's tutor, cannot be submitted for examination for practical reasons, may be represented by documentation.</p>
17 June 2022	Private view of Degree Show, before public showing
19 June 2021	TRINITY FULL TERM ENDS
Friday week 9: 24 June 2022, at noon	<p>For Finals (BFA2), deadline for submission of an essay (XBFA 3) no more than 2,500 words (including footnotes) on aspects of the history and theory of visual culture in accordance with the provisions of clause 3 of the regulations: anonymous online submission on Inspira: https://oxford.inspera.com</p>

4.6.3 Academic appeals

An appeal can be made on the following grounds:

- There was an error in the decision-making process
- There was a procedural irregularity
- There was bias or perception of bias in the decision-making process

There is no right of appeal over matters of academic judgement i.e. decisions that can only be made by

applying an academic expert's opinion. You cannot, therefore, appeal because you disagree with the examiners' assessment of how well you met the assessment criteria.

<https://www.ox.ac.uk/students/academic/complaints>

The procedures adopted by the Proctors in relation to complaints and appeals are described on the Proctors' webpage

<https://www.proctors.ox.ac.uk/resources-for-students>

5 PRIZES, COMPETITIONS AND AWARDS

Note: the availability of prizes awarded by bodies other than the Ruskin (marked † below) is at the discretion of the awarding body in any given year.

The University and the School offer 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.

5.1 Academic-related prizes

Geoffrey Rhoades Commemorative Bursary

This 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: £300

Human Anatomy Art Prize

The prize is given for outstanding performance in Human Anatomy in the Preliminary Examination in Fine Art. Value: £100

Gibbs Prize in Fine Art

The Gibbs Prize in Fine Art, to the value of £750, will be awarded by the examiners for the best overall result achieved across all aspects of the Final Honours School in Fine Art (BFA) – Exhibition, portfolio, exam paper on History & Theory of Visual Culture and an extended essay. A proxime prize of £250 may be awarded by the examiners for the second best overall result.

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 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

5.2 Other Finals-related prizes (University & external)

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

Value: £450

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 Ruskin in June or work exhibited at the annual degree show at the Ruskin School of Art.

The Mansfield-Ruddock Prize †

The Mansfield-Ruddock Prize is judged by a jury of three distinguished figures in contemporary art and awarded for any work submitted by BFA and MFA students for the end of year degree show (unless the student indicates to the Head of the Ruskin School of Art they would not like to participate). In addition to the prize money awarded (£2500 for a BFA student, £5000 for a MFA student), the work will be acquired by Mansfield College, Oxford, as part of its art collection.

To be eligible, the art work must be capable of being collected, curated and displayed at Mansfield College. As such, the winning piece is likely to be a wall work or a sculpture. Performance pieces will not be eligible, and if video art is entered, the means of playing it must be provided as part of the piece.

Value: £2500 for a BFA student

The Pembroke Emery Prize †

The Emery Prize is awarded to a BFA or MFA finalist student, selected by the Pembroke College JCR Art Fund Collection Committee, comprising of the Curator, JCR undergraduate students and Pembroke staff. The prize is awarded based solely on merit of the artwork presented in the final degree show and portfolio, along with a written artist statement.

Value: cash prize (amount tbc) and a solo exhibition at the Pembroke College Gallery, with mentoring support from the Pembroke Curator in preparing the exhibition, and early-career opportunities.

The Platform Graduate Prize †

Curators from Modern Art Oxford nominate a BFA Finalist for the Platform Graduate Prize, which is led by CVAN South East (Contemporary Visual Arts Network South East) in partnership with Modern Art Oxford and other galleries in the region.

The nominated artist is given the opportunity to develop a solo exhibition at Modern Art Oxford, one in a series of shows by other recent graduating students, from which the venue partners select a shortlist of finalists of which the winner will be selected by a distinguished panel of judges.

The overall winner of the award will receive a £2,000 bursary, as well as 12 months of mentoring support

from a practicing artist.

5.3 Other Ruskin and University prizes

Egerton Coghill Landscape Prize

The Egerton Coghill Landscape Prize will be awarded, if an entry of sufficient quality is submitted, for the best small 2-D work made 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

Entries must not exceed four square feet in area and should be installed for display at 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 Kevin Slingsby Prize for Funnel Vision is open to all undergraduates at the Ruskin School of 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 with whom he worked.

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 short-listing 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 and a member of the Ruskin 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 lucy.till-awny@rsa.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.

The Sir William Dunn School for Pathology Art Award †

The Sir William Dunn School for Pathology launched a prize for all students at the Ruskin School of Art in 2012. Students are invited to submit proposals for a site-specific work to be housed centrally in the new part of the Sir William Dunn School.

Value: £1000

Proposals should consist of approximately 250 words with supporting visuals and be inspired by the Sir William Dunn School either directly through the subject area of pathology or by the surrounding new architecture. Details of application will be announced .

6 STUDENT LIFE AT THE RUSKIN

6.1 Studios

Undergraduate studios during the 2021-22 academic year will be available at Bullingdon Road, the High Street, and in the attic of the neighbouring Exam Schools on the High Street. All studios in the School are within larger shared spaces. You are asked to be aware of your fellow students and to be considerate to their needs. Busy studios reflect ongoing activity, but you are asked to keep your studio space tidy, floor space as clear as possible (be alert to trips and slips hazards), and at all times you should clear away promptly any left-over food or drink. You are responsible for keeping your space clean and tidy, and if you fail to do so we will raise our concerns with you. Store unwanted material neatly, and be aware that your waste may be just what someone else is looking for. Further guidance on the protocols of studio use and maintenance will be provided.

Please be aware that, under Health & Safety considerations, you are not permitted to use aerosol spray paints in your studio space. You may use spray paints at Bullingdon Road, only after induction by Ruskin staff and in line with instructions. Aerosols must not be brought onto the High Street premises.

Please also be aware of your auditory environment. Some people prefer a quiet working environment, so if you wish to listen to music, attend an online event or meeting, etc please use headphones. But be aware, too, that you need to be able to hear the fire alarm, so you should ensure that if wearing headphones you can still hear ambient noise.

At both High Street and Bullingdon Road, there are rudimentary facilities for refreshments (kettles, fridges, microwaves), and water-coolers for student use. Hand-sanitiser is provided and you are required to use it before each time you use a water-cooler. Students will need to bring their own bottle or cup (disposable cups will not be available). Please ensure that any food wrappers, plastic bottles/cups or general waster are disposed of correctly in the recycling bins and disposal units provided.

6.2 Ruskin Administration & Support Team

The Ruskin Office is based at the High Street. The office hours are Monday-Friday, 9 am – 5 pm. Students are not permitted to enter the office unless invited. If you need to speak to a member of the administrative team, please contact them via email or Teams. You may stand at the entrance to the office to speak briefly to the Receptionist. The door will be open when the Receptionist is available. If the office door is closed, please do not knock except in emergency.

All the administrative and support staff can also be reached via email with firstname.surname@rsa.ox.ac.uk.

Richard Sykes is the Head of Administration and Finance (HAF) at the Ruskin. The HAF is responsible for the effective and efficient day-to-day non-academic management and administration of the School. Working with the Head of School and other senior academic staff, the HAF plays a key role in the School's strategic and operational planning, designing and implementing School policies and procedures, and ensuring that the School meets Divisional and University requirements. Duties include personnel and financial management, as well as oversight of academic and student administration and premises management.

Lucy Till-Awny is the Undergraduate Studies Administrator and works with the Director of Undergraduate Studies & the Admissions Tutor to address the department's undergraduate academic

administration, admissions and examinations. She is the primary contact for students with any concerns about their studies, and can guide and advise students about welfare support.

Amira Hasoon is the Communications and Events Officer, and staffs the reception desk at the High Street office. Amira administers the Visiting Speakers programme and other School activities, and oversees the School Calendar. Amira is the primary contact for timetabling and other general enquiries, and for making room bookings.

Jon Roome is the Electronic Media Specialist, which includes the role of IT manager. Jon is also the School's Health & Safety Officer and is based at Bullingdon Road.

John Grieve is the Course Facilities Officer and is based at the High Street, Mondays-Friday from 8.30am until 4.00pm, and, during termtime only (weeks 1-8) on Saturday from 9.00am – 1.00pm. John is the person to contact to borrow any tools or materials or discuss any particular workshop or studio requirements at the High Street.

Simon Lewis is the Ruskin's Senior Technician and works at Bullingdon Road to support students in the studio work and workshop needs.

Matthew Terry, Technician, is also based at Bullingdon Road and works with Simon and Jon and, on occasion, at the High Street studios as well.

Laura Unwin is the Ruskin's Librarian and works part-time during each academic term, on Monday and Thursdays from 10am to 3pm. Laura manages the library collections, can advise on new materials in the Ruskin library and assist with information about other University libraries.

Michelle Bayliss (Michaelmas & Hilary Terms) / Susanne Heimrich (Trinity Term) is the Ruskin's Graduate Studies Administrator (GSA) and works Monday – Friday each week. The GSA works with the Director of Graduate Studies, and the MFA Course Convenor(s) to address the department's graduate academic administration, from admissions through to final examinations.

Henry Barker-Walker is the Ruskin's Finance Officer. he works part-time on Wednesdays and Thursdays at the School. Henry is first point of contact for most financial matters, including materials grants, expenses claims, and purchasing and addresses other School financial responsibilities.

Angela Carpenter is the Evening Porter at the High Street who works during term time only, from Monday-Friday of 1st – 9th weeks, from 5.00pm – 9.00pm each evening.

Geoffrey Howell is the Evening and Weekend Porter at Bullingdon Road and works during term time only, from Monday – Friday of 1st-9th weeks, from 5.00pm – 9.00pm each evening; and Saturdays of 1st-8th weeks, 9.00am – 1.00pm.

Caroline Kennedy is the Ruskin's Harrassment Adviser. caroline.kennedy@admin.ox.ac.uk
If any Fine Art student needs to discuss, or make a complaint about, harassment in the Ruskin, the School's Harrassment Adviser for the academic year 2021-22 is Caroline Kennedy, who works externally to the School, at the Humanities Division.

Please be aware that students are prohibited from using all staff computers for reasons of confidentiality.

Personal memory sticks can carry viruses, and therefore should not be used on School computers.

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.

6.3 The Ruskin School of Art Library

The Ruskin has its own specialised in-house library of more than 6,500 volumes, comprising of lending and reference collections, both of which include written material on art history, art theory, art techniques, human anatomy, exhibition catalogues and artists' monographs. The Ruskin Library has a particular focus on twentieth-century and twenty-first century materials, complementing the research collections of the Bodleian and Sackler Libraries.

The Ruskin holds around 20 sets of art journals and more than 2,000 art-related pamphlets. The library is fully integrated into the University's electronic circulation system and the Ruskin Library terminals offer full access to the electronic resources of the Oxford University, most notably *The Grove Dictionary of Art*, *ARTbibliographies*, the *ARTstor Digital Library*, *The Bibliography of the History of Art*, *The Design and Applied Arts Index*, *Art Abstracts*, and *e-Journals* (including *JStor*), among numerous others.

The Ruskin Librarian

Laura Unwin is the Ruskin Librarian her normal working hours are Monday and Thursday 10.00am-3.00pm (weeks 0-9). She is here to help so please email her at: laura.unwin@rsa.ox.ac.uk with any enquiries during term-time. Please contact: info@rsa.ox.ac.uk during the vacation period.

Library Opening Hours

The Library is open during the same hours as the High Street building.

The Ruskin Library is staffed during term-time only and is closed during vacations.

Library Loan Information

All Ruskin students may borrow from the main library and use the reference collection. Items can be located through the SOLO online catalogue at: <http://solo.bodleian.ox.ac.uk>

Instructions on how to use SOLO can be found at: <https://libguides.bodleian.ox.ac.uk/solo/help> including information on searching the catalogue, renewing your items, placing hold requests and Inter-Library loans. You are able to renew your items up to 6 times to avoid fines.

Loans

The Ruskin Library works on a self-service issue system when Laura is not in the library. Any books being taken out must be scanned at the computer terminal situated in the main library, a university card is required for this process. (All DVD boxes are empty, so please request the item from the librarian before scanning the barcode). Please see the self-service instructions for more detail.

Item Loan Type	Number of items	Loan Period	Renewals	Fines for Late Returns
Standard Loan	6	14 days	6 times	20p per day
Short Loan	2	3 days	6 times	£1 per day
DVDs	1	7 days	N/A	£1 per day

Additional information regarding the RSA library can be found on Canvas under the heading Library Resources

Electronic Information Resources

The University subscribes to a very large collection of electronic information resources, most of which can be accessed by university members anywhere in the world.

- SOLO (Search Oxford Libraries Online): <http://solo.bodleian.ox.ac.uk> gives access to the largest electronic resources in any UK university, including the option of cross-searching many of our collections.
- Museums and Collections:
http://www.ox.ac.uk/about_the_university/museums_and_collections/index.html information about the holdings at the University.

Oxford Art Online: <http://www.oxfordartonline.com/> allows you to search a number of extremely useful resources: the Grove Dictionary of Art, the Oxford Companion to Western Art, Concise Oxford Dictionary of Art Terms, and the Encyclopedia of Aesthetics.

Copac: <http://copac.ac.uk/> is the main library catalogue for (almost) all UK libraries.

Suncat: <http://suncat.ac.uk/> provides locations to journals throughout the UK, and links to articles and tables of contents.

7 STUDENT REPRESENTATION, FEEDBACK AND EVALUATION

Student Representatives

The whole BFA cohort is invited to elect one, or two, representatives to speak on behalf of the undergraduate student body in all relevant meetings and consultations. The All-BFA reps are usually elected at the end of Hilary / start of Trinity, and are students who will be proceeding into their final year the following Michaelmas term, and they hold office for a year. The first- and second-year groups are also invited to elect/nominate their own representative(s).

All-BFA representatives MT21-HT22:

- Hannah Barton and Chris Roscoe

Undergraduate Joint Consultative Committee (UJCC)

The Ruskin has an undergraduate student committee that meets each term during the academic year. This is your opportunity to raise your concerns or make suggestions about any aspect of life at the Ruskin, the BFA course etc. The elected UJCC Student Representative(s) (who hold office for one year) is invited to attend Ruskin management meetings and to put forward the issues that have been raised by the BFA students. It is **compulsory** for all first year students to attend the undergraduate JCC in Michaelmas Term.

Evaluation Questionnaires

Students are requested to complete an evaluation questionnaire at the end of each year for the Ruskin, through the Student Barometer survey (for continuing students), and through the National Student Survey (for graduating students). This feedback is a valuable tool in the School's on-going self-assessment. Your responses help us to identify both strengths and weaknesses of our current provision, so do, please, make sure you find the time to complete the questionnaires. Feedback at other times is also greatly appreciated, and you are strongly encouraged to attend the UJCC termly meetings.

Complaints within the Ruskin School of Art

The University, the Humanities Division and the Ruskin all hope that provision made for students at all stages of their course of study will make the need for complaints (about that provision) or appeals (against the outcomes of any form of assessment) infrequent.

Nothing in the University's complaints procedure precludes an informal discussion with the person immediately responsible for the issue that you wish to complain about (and who may not be one of the individuals identified below). This is often the simplest way to achieve a satisfactory resolution.

Many sources of advice are available within colleges, within faculties/departments and from bodies like Student Advice Service provided by OUSU or the Counselling Service, which have extensive experience in advising students. You may wish to take advice from one of these sources before pursuing your complaint.

General areas of concern about provision affecting students as a whole should be raised through Joint Consultative Committees or via student representation on the faculty/department's committees.

Complaints Processes

If your concern or complaint relates to teaching or other provision made by the faculty/department, then you should raise it with the Director of Undergraduate Studies, Head of Administration (Richard Sykes) or Head of School. Within the School the officer concerned will attempt to resolve your concern/complaint informally.

If you are dissatisfied with the outcome, then you may take your concern further by making a formal complaint to the University Proctors. The procedures adopted by the Proctors for the consideration of complaints and appeals are described

- on the Proctors' webpage: (www.admin.ox.ac.uk/proctors/complaints/proceduresforhandlingcomplaints),
- the Student Handbook (www.admin.ox.ac.uk/proctors/info/pam)
- and the relevant Council regulations (www.admin.ox.ac.uk/statutes/regulations/247-062.shtml)

If your concern or complaint relates to teaching or other provision made by your college, you should raise it either with your *college* tutor or with one of the college officers, or the Senior Tutor. Your college will also be able to explain how to take your complaint further if you are dissatisfied with the outcome of its consideration.

Harrassment

If any Fine Art student needs to discuss, or make a complaint about, harassment in the Ruskin, the School's Harrassment Adviser for the academic year 2021-22 is Caroline Kennedy, who works externally to the School, at the Humanities Division: caroline.kennedy@admin.ox.ac.uk

8 SAFETY AT THE RUSKIN

Safety is a very important element at the Ruskin, and Health and Safety at the Ruskin is everybody's responsibility. Students and staff are working in intimate and sometimes demanding spaces with many different processes. Constant supervision is carried out by the Departmental Health & Safety Officer, academic and technical staff and by students themselves.

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. General tidiness is essential in studio areas, and fireproof units are provided for safe storage of aerosol cans on the Bullingdon Road site only. Walkways and fire exits must be kept clear at all times to provide unrestricted passage in the event of emergency.

The Ruskin's Health & Safety Officer is Jon Roome.

8.1 Buildings and Facilities

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 and shoes 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, ie welding, etching, grinding etc. Eye wash stations are provided in workshop areas and at key points around the School.

Electrical Equipment

All electrical and specialised equipment should only be used under supervision, and at the end of each day you should ensure workshop tools are returned and stored carefully.

Any personally owned electronic equipment eg. power tools, must be PAT tested by staff at either the Bullingdon Road or High Street studios.

First Aid

Some staff at 74 High Street and at 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. There are first aid kits and eye wash pods available for your use throughout the School.

A list of First Aid Officers is included on School noticeboards. Please report incidents to staff and seek support where more assistance is required. All accidents, however trivial, should be recorded in the accident book.

Fire

Fire alarms are fitted throughout the School and an all-School fire drill is conducted once a year. Fire extinguishers are stationed in all buildings and staff and students are required to familiarize themselves with their whereabouts. Please note, fire extinguishers are intended to assist in the case of an emergency evacuation *only*. Fire alarms are tested at the High Street weekly. Unless otherwise advised, everyone must evacuate the building on the sound of the alarm being activated.

For 74 High Street, the assembly point following evacuation is the pavement outside Examination Schools on the High Street (further up the High Street towards the city centre).

At Bullingdon Road, the assembly point following an evacuation is outside the front of the building.

Information and processes

Health & Safety meetings are held once a term to examine potential problems and update information received from the University Safety Department.

Any ad hoc group shows, individual exhibitions or other student events held at the Ruskin should be cleared with the administrative office and a risk assessment summary provided in advance to the Health & Safety Officer, Jon Roome.

Safety notice boards are in both buildings and should be consulted regularly. The Safety Officer is available for consultation or to advise you on any safety matter.

Please be aware that each student is responsible for the safe storage of their own possessions, including bags, mobiles and laptops, at all times. As the Ruskin buildings are accessible only by University card, it is therefore important to be aware of who is entering the building behind you.

Please alert any member of staff to any security, maintenance or other concerns, as soon as you encounter any difficulties.

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

All students should note that any breaches of the following departmental rules will be reported to the Proctors. Breaches of any of these rules – or any other behaviour which is deemed by the Safety Officer and Head of School to constitute a wilful disregard of health and safety requirements - may result in the person or persons responsible being immediately excluded from the department on a temporary basis.

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, the Safety Officer or other designated person visits 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 on University premises.
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. Artist's fixatives and other aerosol cans must be stored in fireproof units provided by the School.
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

9 UNIVERSITY RESOURCES AND SPECIALIST SERVICES

9.1 Libraries and Learning Resources

Students at the Ruskin School of Art, as a department of the University of Oxford, benefit from excellent library provision.

The Bodleian Library

The Oxford University Libraries, centred around the Bodleian, are the UK's largest academic library collection. The integrated library service of the University of Oxford comprises of nearly 40 libraries, many offering borrowing rights. The Bodleian Library (<https://www.bodleian.ox.ac.uk/>) is a copyright library and has long collected copies of all works published in the United Kingdom, in addition to an extensive range of foreign publications. Please note that the Bodleian is a reference library; items are not available for loan.

Sackler Library

The Sackler Library, is one of the Bodleian Libraries' principal research libraries with collections focusing (broadly) on the study of archaeology and the ancient world, art and architectural history.

The Sackler is a main point of reference for most Ruskin DPhil students. It has incorporated the collections of the former Ashmolean Library (Western Art), History of Art, East Asian Art and Classics libraries. Its holdings are in excess of 200,000 volumes, and include monographs, catalogues, periodicals on fine and decorative art, theory, criticism, historiography, as well as the collections of Edgar Wind and Francis Haskell. All books and periodicals are open access.

The Language Centre

You can learn a new language, or improve your current facility, at the University Language Centre's courses are available to you. The small fee for these courses may be met by your college and you can obtain forms from your college office. 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.

The Disability Advisory Service (DAS)

The University's Disability Advisory Service provides information and access services for students with disabilities, specific learning difficulties and other chronic physical and mental health conditions, to ensure students can participate fully in their studies. For more information visit: <https://www.ox.ac.uk/students/welfare/disability>.

9.2 Student Health and Welfare

Primary healthcare

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.

College welfare officers

Each college has its own welfare team, which can include tutors, the college chaplain and/or nurse, specialist counsellors, as well as a network of trained student welfare deans and peer supporters. Please

contact your college office in the first instance for advice about the support available. You can also find information in the welfare section on Canvas – All Ruskin: <https://canvas.ox.ac.uk/courses/3697>.

University Counselling Service

The University offers a counselling service 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. More information about this service can be found here:

<http://www.ox.ac.uk/students/welfare/counselling>

For information on additional student health and welfare support and resources, see www.ox.ac.uk/students/welfare.

Student-led welfare resources and campaigns

A range of services led by students are available to help provide support to other students, including the peer supporter network, the Oxford SU's Student Advice Service and Nightline. For more information visit:

www.ox.ac.uk/students/shw/peer

Oxford SU also runs a series of campaigns to raise awareness and promote causes that matter to students. For full details, visit: www.oxfordsu.org/communities/campaigns/

International Student Advisory Service

This University service offers orientation programmes and further advice on visa and immigration-related matters to international students. On their website, you will also find information on study abroad opportunities.

See www.ox.ac.uk/students/international_students/

Childcare services

Full information available at: <http://www.admin.ox.ac.uk/eop/child>

9.3 Harrassment

The University's Harrassment Policy is available at:

<https://edu.admin.ox.ac.uk/university-policy-on-harassment>.

The University has an a Harrassment Adviser Network where students can find information on support if they feel they have been harassed or bullied:

<https://edu.web.ox.ac.uk/harassment-advice>

If any Fine Art student needs to discuss, or make a complaint about, harassment in the Ruskin, the School's Harrassment Adviser for the academic year 2021-22 is Caroline Kennedy, who works externally to the School, at the Humanities Division: caroline.kennedy@admin.ox.ac.uk

Further information about harassment and conflict is available at:

<https://www.ox.ac.uk/students/welfare/harassment>

Further information on equality and diversity is available at the end of this course handbook.

9.4 Financial hardship

College hardship funds

Many colleges offer hardship funds to support students who are experiencing unexpected financial difficulties. Information is usually available from the College Office.

Oxford Hardship Fund (OHF)

The University Hardship Committee makes awards on the grounds of unforeseeable hardship and may provide help in the form of a grant or loan, depending on the applicant's circumstances. The Committee meets on a termly basis but will not normally consider more than one application per student per year, unless there have been significant changes in that student's circumstances. Awards generally do not exceed £2,500 (Home students) or £6,000 (Overseas students). All students registered for a degree at the University are eligible to apply to the Committee.

You should contact your College Hardship Officer to discuss your application, which will need to be supported by both your college and your tutor.

Deadlines: Friday of Week 3 in Michaelmas and Hilary Terms, Friday of Week 1 in Trinity Term. All parts of the application form must have been received by these dates. Further information at:

<https://www.ox.ac.uk/students/fees-funding/assistance/hardship/ohf>

9.5 Employability, and Career Information and Advice

In 2021-22, the Ruskin will offer a Professional Practice Series of workshops across Michaelmas and Hilary terms, which will be open to third-year students.

The academic and college environment at Oxford University is rich with opportunities for you to develop many transferable skills that are eagerly sought by employers. Your course will enable you to research, summarise, present and defend an argument with some of the best scholars in their subject. In college and university sports teams, clubs and societies you will have the chance to take the lead and play an active part within and outside the University.

Students report that their first year of employment is exceptionally demanding, especially following on from the collegiate comforts and academic embrace of Oxford. Nevertheless, many alumni later report how valuable this early employment experience is, testing the different modes 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, especially if students need time to research courses and opportunities beyond the British Isles.

The University Careers Services

Surveys of the University's employers report that they find Oxford students better or much better than the average UK student at key employability skills such as Problem Solving, Leadership, and Communication. Hundreds of recruiters visit the University each year, demonstrating their demand for Oxford undergraduate and postgraduate students, fewer than 5% of whom are unemployed and seeking work six months after leaving.

Comprehensive careers advice is available from the Oxford University Careers Service, and not just while you are here: Oxford alumni get this support for life. The Careers Service offers tailored individual advice,

job fairs and workshops to inform your job search and application process. You will also have access to thousands of UK-based and international internships, work experience and job vacancies available on the [Careers Service website](#).

10 EQUALITY & DIVERSITY AT OXFORD

“The University of Oxford is committed to fostering an inclusive culture which promotes equality, values diversity and maintains a working, learning and social environment in which the rights and dignity of all its staff and students are respected. We recognise that the broad range of experiences that a diverse staff and student body brings strengthens our research and enhances our teaching, and that in order for Oxford to remain a world-leading institution we must continue to provide a diverse, inclusive, fair and open environment that allows everyone to grow and flourish.” University of Oxford *Equality Policy*

As a member of the University you contribute towards making it an inclusive environment and we ask that you treat other members of the University community with respect, courtesy and consideration.

The Equality and Diversity Unit works with all parts of the collegiate University to develop and promote an understanding of equality and diversity and ensure that this is reflected in all its processes. The Unit also supports the University in meeting the legal requirements of the Equality Act 2010, including eliminating unlawful discrimination, promoting equality of opportunity and fostering good relations between people with and without the ‘protected characteristics’ of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and/or belief, sex and sexual orientation. Visit our website for further details: edu.web.ox.ac.uk, or contact us directly for advice: equality@admin.ox.ac.uk.

The Equality and Diversity Unit also supports a broad network of harassment advisors in departments/faculties and colleges and a central Harassment Advisory Service. For more information on the University’s Harassment and Bullying policy and the support available for students visit: edu.web.ox.ac.uk/harassment-advice

There are a range of faith societies, belief groups, and religious centres within Oxford University that are open to students. For more information visit: edu.admin.ox.ac.uk/religion-and-belief-0

Examination Regulations for Preliminary Examination in Fine Art

2021/22 version

**Approved at the meeting of Ruskin School of Art, Academic Committee (by circulation),
25/10/2021**

Approved by the Humanities Division Board, 1/11/2021

Effective date

For students starting from MT 2021

And

For first examination from 2021-2022

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 their name for the examination not earlier than the third term from their matriculation.
3. The subjects of the examination shall be
 - (1) Art Work: exhibition and folio/documentation of supporting or related work;
 - (2) History and Theory of Visual Culture;
 - (3) Human Anatomy;
4. Candidates must offer all three 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 they have failed.
5. The examination shall be under the supervision of the Committee for the Ruskin School of 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) Art Work
 - (a) to produce an exhibition/presentation of current art work in any medium or media agreed by the candidate and their tutor; and
 - (b) to submit an edited selection of art work (portfolio) made during the course preceding the examination in any medium or media agreed by the candidate and their tutor. This selection should provide context to the exhibition described above, demonstrating artistic processes or strategies engaged in and the development of ideas throughout the course.

Candidates may submit a combination of physical and digital portfolio but in any instance the total portfolio submission should include no more than 25 separate items. 2D works and sketch/notebooks may be submitted as part of a physical portfolio where they are under A1 size. Larger 2D, 3D, or performance works should be documented using photography and video as appropriate. In the case of time-based work, the total duration of artworks, excerpts of artworks or documentation should not exceed 10 minutes. Any digital moving image and photographic works should be submitted in universal file formats.

(2) History and Theory of Visual Culture

To submit three essays of no more than 2,000 words each (including footnotes) on aspects of the history and theory of visual culture in accordance with the provisions of clause 3 of these regulations.

(3) Human Anatomy

To submit a portfolio of work comprising no less than 6 and no more than twenty examples of the candidate's work in human anatomy. The portfolio should include notebooks, experiments, and finished work in any medium or media, and should include the candidate's response to the set Easter Anatomy Project

3. The work required by (1) above must be submitted to the Chair of Examiners, Preliminary Examination in Fine Art, in the case of the examination held in Trinity Term not later than noon on Wednesday of 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.

Of the essays required by the provisions of clause (2) of these regulations, one must be submitted digitally not later than noon on the Friday of the ninth week of the Michaelmas Full Term preceding the examination, one must be submitted digitally not later than noon on the Monday of the first week of Hilary Full Term preceding the examination and one must be submitted digitally not later than noon on the Friday of the ninth week of the Hilary Full Term preceding the examination.

Each essay must be accompanied by a certificate signed by the candidate confirming 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.

The work required by (3) above must be submitted to the Chair of Examiners, Preliminary Examination in Fine Art, in the case of the examination held in Trinity Term not later than noon on Wednesday of the sixth week of that term.

Explanatory Notes of amendments of regulations in 2021/22.

The amendments

- reverse temporary pandemic-imposed amendments to the Regulations, to restore the following requirements: i) that the art work submission take the form of an installed exhibition, and accompanying portfolio (which may take physical and/or digital form); ii) that the Anatomy submission may be physical and/or digital in form.
- remove a redundancy (essay subjects are selected by students)
- align the deadline for the Anatomy submission with that for the other practical work assessment, instead of with a now discontinued assessment (the Anatomy examination).

Examination Regulations for Honour School in Fine Art

2021/22 version

**Approved at the meeting of Ruskin School of Art, Academic Committee (by circulation),
25/10/2021**

Approved by the Humanities Division Board, 1/11/2021

Effective date

For students starting from MT 2020

And

For first examination from 2021-2022

A.

1. No member of the University shall be admitted to the Final Examination in Fine Art unless they have either passed or been exempted from the Preliminary Examination in Fine Art.
2. The examination shall be under the supervision of the Committee for the Ruskin School of Art, which shall make regulations for the examination.

B.

1. The examination shall include both practical and written work. Examiners may call any candidate to be examined by viva voce
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 in any medium or media agreed by the candidate and their tutor. This should include at least twelve original works; in the case of time-based work, candidates should make a submission of works, or excerpts of works, of no more than a total of twenty minutes' duration. 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 no more than 6,000 words (including footnotes), which shall normally be on some aspect of visual culture since 1900, in accordance with the provisions of clause 3 of these regulations.
 - (c) Submit three essays of no more than 2,500 words each (including footnotes) on aspects of the history and theory of visual culture since 1900 in accordance with the provisions of clause 3 of these regulations.

3.

- (a) The work required by the provisions of clause 2(a)(i) must be submitted to the Chair of Examiners, Final Examination in Fine Art, Ruskin School of Art, 128 Bullingdon Road, Oxford by noon on Tuesday in the eighth week of Trinity Full Term in which the examination is taken.
- (b) The work required by the provisions of clause 2(a) (ii) must be submitted to the Chair of Examiners, Ruskin School of Art, Oxford by noon on Tuesday in the eighth week of Trinity Full Term in which the examination is taken.
- (c) 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. The essay must be submitted electronically using the approved online submission system 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.
- (d) The essays required by the provisions of clause 2 (c) must be submitted electronically using the approved online submission system. One essay must be submitted not later than noon on the Friday of the ninth week of the Michaelmas Full Term in the academic year preceding the examination, one essay must be submitted not later than noon on the Friday of the ninth week of the Hilary Full Term in the academic year preceding the examination, and one essay must be submitted not later than noon on the Friday of the ninth week of the Trinity Full Term in the academic year preceding the examination.

Explanatory Notes of amendments of regulations in 2021/22.

The amendments

- reverse temporary pandemic-imposed amendments to the Regulations, and restore the pre-pandemic assessment requirements for practical (art) work;
- and clarify the instructions on forms of submission (digital/physical) for all components of the exam.