

# The Ruskin School of Art



## **BFA HANDBOOK**

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

**2018 - 2019**

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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.

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.

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. While at the Ruskin, you will benefit from links with the professional art world in the UK through weekly lectures by visiting speakers, our professional practice programme, off-site exhibitions at Modern Art Oxford, access to extraordinary resources such as the Bodleian Library and the Ashmolean and Pitt Rivers museums, and organised trips to London galleries.

We hope you will enjoy the course!

Anthony Gardner, Head of School  
Ruskin web page: [www.rsa.ox.ac.uk](http://www.rsa.ox.ac.uk)

## Introduction

This handbook applies to students studying for the Bachelor of Fine Art degree (BFA) in the Ruskin School of Art during the academic year 2018-19. The Examination Regulations relating to this course are available at <http://www.admin.ox.ac.uk/examregs/2017-18/peinfineart/studentview/> (Preliminary Examination) and <http://www.admin.ox.ac.uk/examregs/2017-18/hsoffineart/studentview/> (Final Examination). If there is a conflict between information in this handbook and the Examination Regulations then you should follow the Examination Regulations.

The information in this handbook is accurate as at October 2018, however it may be necessary for changes to be made in certain circumstances, as explained at [www.ox.ac.uk/coursechanges](http://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.

The course is structured across three years, each made up of three compact eight-week terms. Although end-of-year exhibitions in the first and third year are examined, and the second year provides the longest expanse of time for unfettered experimentation, a rigorous studio-based practice is elementary throughout. Students are encouraged to enhance 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 the lecture rooms and the studios.

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

Teaching begins in 1<sup>st</sup> week and continues until 8<sup>th</sup> week in Michaelmas and Hilary Terms and from 1<sup>st</sup> to 5<sup>th</sup> week in Trinity Term before the exam and exhibition installation period. Second year students do not take any examination in Trinity Term, but are required to work with Finalists and/or MFA students in the preparation of the BFA and MFA final exhibitions from week 6 of Trinity Term.

# 1. GENERAL INFORMATION FOR INCOMING BFA STUDENTS

## *BFA Induction*

Induction 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. Inductions sessions focus on, amongst other things:

- An introduction to the Ruskin School of Art, its staff and students;
- Health and Safety procedures at the Ruskin's High Street and Bullingdon Road sites;
- The Ruskin's learning and research environment;
- An introduction to the Ruskin and Bodleian Libraries and what they offer students in contemporary art.

## *Registration and Student Self Service*

All new students are sent a college freshers' pack containing details of how to activate their Oxford Single 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, and Weblearn.

In order to complete your registration as an Oxford University student, navigate to <http://www.ox.ac.uk/students/selfservice/> and log on using your Single Sign-on username and password. 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. 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 such as Thunderbird, Outlook Express, Netscape Mail or Eudora. 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.

***Term Times***

Michaelmas 2018: Sunday, 07 October - Saturday, 01 December

Hilary 2019: Sunday, 13 January – Saturday 09 March

Trinity 2019: Sunday 28 April – Saturday 22 June

General source of information about wide range of issues:

Student Gateway on the University website - [www.ox.ac.uk/students/](http://www.ox.ac.uk/students/)

## 2. THE COURSE STRUCTURE

### *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 studio tutorials per term, with tutors assigned at the beginning of each term.

In Michaelmas and Hilary terms on Friday mornings (in some cases, all day), basic skills workshops are organised at the Project Space, Bullingdon Road. These explore core skills and introduce processes of production. These workshops are **compulsory** to all first-year students, giving them a firm understanding of constructing practice and a good grounding in health and safety rules.

Visiting Speakers come to the Ruskin each Thursday, 4.00-5.30pm during the academic year to give a talk and presentation on their work. All Ruskin students are expected to attend these presentations. Weekly Group Critiques (Tuesdays and Thursdays, from 3rd week of Michaelmas to 4<sup>th</sup> week of Trinity terms), led by a tutor, or sometimes a postgraduate research student, offer students the opportunity to present and discuss their work with other students. Field trips to galleries and studios extend the internal artistic debates and opportunities within the Ruskin.

### *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. It is examined through written examinations and coursework essays.

### *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. The Ruskin has a unique relationship with the Department of Human Anatomy & Genetics, allowing for on-site visits for our students for further in-depth tuition. Anatomy also forms part of the Preliminary Examination.

### *The First Year*

Students begin from the start to develop their studio work in discussion with the Ruskin's lecturers, tutors and visiting staff. They are allocated a personal tutor at the outset of each term whom they meet for 4 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 are offered throughout the year. Basic workshops are organised weekly at Bullingdon Road. These explore core skills and introduce processes of production. These workshops are **compulsory** to all first year students so as to give a firm understanding of constructing practice and a good grounding in health and safety rules.



In addition, first year students attend taught practical studio classes, workshops and human anatomy as well as lectures, seminars and tutorials in the history and theory of art and visual culture. Students are encouraged to experiment in their studio practice and, in the case of history and theory, through debate and essay writing.

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

### *The Second and Third Years*

Years two and three are similar in structure and continue the tutorial system introduced in the First Year. Students are required to continue the study of Art History and Theory and will submit three essays during the course of the second year. Students are required to write an Extended Essay over the course of MT and HT of their third year. This essay is submitted at the end of the second term (HT) of the final year as part of the Final Examination. Each student will be assigned a specific essay tutor and will have up to 4 essay tutorials to guide the research and writing process. In the first term of the third year students agree an extended essay title with their essay tutor. Students are highly encouraged to develop a strong connection between the interests of the essay and their studio practice.

In the second year, students are invited to take part in the Ruskin's Professional Practice Programme, an optional work experience initiative where students undertake placements – usually during the long vacation at the end of the second year - in the creative industries. A pack outlining all information about the programme is distributed at the first meeting in Michaelmas Term and each student is required to read and accept the terms set out in Statement of Intent, prior to accepting and participating in a placement.

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

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

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

### 3. STUDYING ON THE BFA

Students are responsible for their own academic progress. At Oxford the terms are short. For this reason we expect 100% attendance during each term. Students who thrive at the Ruskin do so by a full commitment to their studies and an intelligent use of limited time. During the vacations students are expected to make gallery visits 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 will be set for assessment in a given time. If the work is not produced or falls short of the agreed standard or quantity then a formal penal collection will be held with the student and representatives of their college.

#### *Access*

Both the High Street and the Bullingdon Road sites are open 9.00am until 9.15pm Monday-Friday from first week to ninth week of each term. Both buildings are open from 9.00am until 1.00pm on Saturdays from first week to eighth week of each term. Separate arrangements are made for the BFA Degree Show opening times at the end of Trinity Term.

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 so that you can be present for all parts of your course.

#### *Equipment and Book Deposit*

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

You remain responsible for any item you have borrowed until you return it to the School. Handing something on to another student does not transfer that responsibility. A student must not lend equipment to another student whilst the loan is in their name. Digital media equipment may only be taken out on loan during term time, and only after an induction has been completed and the user has been registered in the booking system.

In addition, before you can borrow any equipment, or take out any loans from the library, you will need to make a deposit. The deposit charge is **£100**. This is refundable when you leave but is dependent upon responsible borrowing. *Please note:* A student will forfeit their deposit towards the repair or replacement of equipment damaged whilst on loan to them, and will be expected to pay a further £100 deposit *before* being able to borrow any further equipment, including books from the library.

The deposit should be paid via the University's online shop (<https://www.oxforduniversitystores.co.uk/product-catalogue/the-ruskin-school-of-art/ruskin-departmental-items> )

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

### *Miscellaneous*

At the High Street and Bullingdon Road there are water coolers for your use.

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

### *Studio Space*

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

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

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.

At the beginning of Michaelmas Term all students will be offered studio space either at the Bullingdon Road or the High Street building. 1st year students will be offered space at the High Street in the first instance. Decisions on allocation of space will need to be agreed by appropriate staff and will be reviewed in terms of health and safety requirements.

### *Galleries*

The School has a well-developed relationship with Modern Art Oxford, the Ashmolean and Pitt Rivers Museums, and other collections. Their exhibitions and events are an easily available resource and a reliable base for students to learn aspects of exhibition making, critical responses and diverse audiences. Several colleges also have gallery space, encourage exhibitions and support Arts Week each year. Students are therefore encouraged to seek out additional opportunities to organise independent and group exhibitions where possible.

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

## 4. AIMS OF THE COURSE

### *Teaching Strategy*

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

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

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

The teaching staff also 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 rapid contribution to the contemporary art world, we are aware that many will not wish to pursue this career option, so great store is placed on our students learning transferable skills. The greatest of 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.

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, students must prepare an exhibition for examination (see Assessment Strategy, below). A significant part of the third (Trinity) term is taken up with preparation for these exhibitions. During this time, second year students are expected to support, and work closely with, Finalists in preparing the Finalists' exhibitions. This contribution is not an optional feature of the BFA, but an essential component of the professional training provided by the course – working in small teams to mount exhibitions will be a feature of the professional lives of all who go on to careers as practising artists – and an irreplaceable and invaluable opportunity

for students to work through a “dry run” of the Finals exhibition preparatory work experience a year before they must undertake it themselves.

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

Students are offered considerable freedom in how they interpret the curriculum, as we believe in the importance of all students progressively achieving an independence of thinking and freedom of choice in the way they approach both the organization of their studies and subject matter. Your opinion of the course is greatly valued and termly feedback is received through meetings of the Joint Consultative Committee 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, value judgments are applied to this work. These judgments then form the core of tutorial discussions.

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’ Primary Tutors also submit termly reports through an online platform (OxCORT) which enable 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 (prelim exams), the other at the end of the course (final exams). Both examinations are designed to use a range of methods to test for a range of skills and knowledge.

Candidates are required to submit a portfolio of course work. In human anatomy, candidates are required to submit course work and sit an examination. In their studio component, candidates are required to submit course work and mount an exhibition. In history and theory candidates must submit course work and sit an examination.

## *Ruskin Tutorial System*

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

The Head of School, Director of Undergraduate Studies or Year 3 Tutor (for Year 3 students only) will meet with you on a termly basis. 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.

The Director of Undergraduate Studies, and Year 3 Tutor, in Michaelmas Term 2018 is Malcolm Bull, and in Hilary & Trinity Terms 2019, Ian Kiaer.

The Head of History & Theory of Visual Culture is Malcolm Bull.

The Ruskin's teaching staff comprises a number of permanent tutors, with expertise either in areas of studio practice, or in art history and theory; and a number of Visiting Tutors, who are practising artists, mainly London-based, who visit Oxford regularly to work with their tutees (further details can be found at <http://www.rsa.ox.ac.uk/people> ).

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

### Tutorials

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.

If you would like to change or request a particular tutor, please speak to the Deputy Administrator or your Year Tutor.

Tutorials are conversations. They are a two-way process and develop in many different ways. They are not of fixed length.

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

When giving tutorials, Ruskin staff work within an overall structure of 'past, present, and future'. That is, viewing current work in the light of what has been completed before in a dialogue orientated towards future activity that might include forthcoming exams. Visiting tutors 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. Collectively, visiting tutors bring a rich diversity of viewpoint, experience and insight into the School.

It may not be immediately clear to you why it has been suggested that you speak with a particular Visiting Tutor. The meeting might have been arranged for any number of reasons, amongst which might be: that he or she is working in a way complementary to your own practice; that their approach provides a useful contrast to your work or way of working; that the anticipated friction between the two of you and your ways of working is judged to be potentially beneficial. Overall, though, and while you should not feel that the system is one of impenetrable mystery, 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.

The list of visitors for the term is included on the Lecture List. This list is available in hard copy at the High Street and on the Ruskin website. If there is anyone scheduled to visit with whom you would particularly like to speak, please let your tutor know. If there is someone you would like to visit the School, for a talk or group crit, please also contact your tutor.

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.

### 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 mornings from 3<sup>rd</sup> week in Michaelmas (the first term) to the end of 4<sup>th</sup> week in Trinity (third term) throughout the BFA course. Up to five 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 must show their work twice a year. 2<sup>nd</sup> and 3<sup>rd</sup> 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 sheets will be made available online through CANVAS. Additional to showing your work twice a year, you must attend a minimum of 4 crits per term during Michaelmas and Hilary term and a minimum of 2 crits in Trinity term.

Group Crits last for 2.5 hours (30 minutes per presentation). Since the value of these crits lies in group discussions, you should make sure you attend when scheduled to do so. 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.

At the end of each Group Crit, the students whose work has been discussed are to email to their personal and year tutor reflecting on what they had learned from the discussion. This should be

done within a week of the Crit taking place. The report must include a short description of the work the student has shown, a summary of the discussion on the work, and some reflection on the discussion. In the report, students should focus on aspects of the discussion which were either critical or supportive of the work, and how these could be used to help their practice further. Images can be included. The report length should be 200- 500words. These reports are an important form of self-assessment; they will be used to inform the report tutors write at the end of term for each student.

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 Visiting Tutor, Martina Schmuecker.

The Degree Show Tutors are Tom Woolner and Jost Münster, who will oversee the organisation and mounting of the Degree Show with the Third Year Tutor.



*Recommended Patterns of Teaching*

**First Public Examination (Prelims, Year 1)**

Paper	Term	Teaching Type					Comments
		Lectures	Classes	Tutorials	Group Crits	Workshop	
[1.] Art Work	MT		16	4	12	24	<p><i>Figures in this table are in hours unless otherwise stated.</i></p> <p><u>Classes:</u> Weekly Visiting Speaker</p> <p><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.</p> <p><u>Workshops:</u> Basic Skills workshops MT &amp; HT, 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		16	4	12		
	TT		10	4	6		
[2.] History & Theory	MT	4	12	2			<p><u>Classes</u> may take the form of gallery visits, or seminars divided into 3 groups</p>
	HT	4	12	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 and installation for the end of year FPE Show.</p>					

## Final Honours School (Years 2 & 3)

Paper	Term	Teaching Type				Comments
		Lectures	Classes	Tutorials	Group Crits	
[1.] Art Work	MT		16	4	12	<i>Figures in this table are in hours unless otherwise stated.</i> <u>Classes:</u> Weekly Visiting Speaker <u>Tutorials:</u> 1-hour approximately fortnightly <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.
	HT		16	4	12	
	TT		10	4	6	
[2.] History & Theory	MT	6	18	1		<u>Classes</u> usually take the form of seminars divided into 3 groups, but may also involve gallery visits etc.
	HT	6	18	1		
	TT	4	12	1		See also Note below.
<p><u>Notes</u>            History and Theory classes and tutorials in the final (3rd) year run in Michaelmas and Hilary terms only and take the form of revision classes (for the examination at the end of MT) and tutorials for the extended essay (for submission at the end of Hilary Term)</p> <p>Different patterns in Trinity Term reflect the shift from studio-based working and timetabled teaching sessions to preparation and installation for the end of year FHS Show.</p>						

## 5. ASSESSMENT, MONITORING & EXAMINATION

### *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.

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

### Student Feedback

#### ***Joint Consultative Committee, Undergraduate***

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

### Tutorial Reports

Your tutorial reports are filed online through the OxCORT system. These are completed by your tutor and once they are submitted, the reports are available to be read by yourself, your tutor and your college office during 8<sup>th</sup> week. No-one else has access.

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

## ***Examinations***

The Chair of Examiners for Prelims for 2018-19 is Jason Gaiger

The Chair of Examiners for Finals for 2018-19 is Ian Kiaer.

## **Examiners**

The Ruskin panel of examiners in finals is also joined by two External Examiners, one for 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.

The External Examiners are:

1. Professor Rachel Wells (History & theory)
2. Professor Craig Richardson (Studio work)

The Ruskin's Preliminary Examiners are:

Studio & Human Anatomy

1. Sarah Simblet
2. Oreet Ashery
3. TBC

History & Theory

1. Jason Gaiger

The Ruskin's Finals Examiners are:

Studio

1. Samson Kamablu
2. Daria Martin

History & Theory

1. Malcolm Bull
2. Anthony Gardner

*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.

All examinations at Oxford are anonymous. You are therefore required to provide your Candidate Number at each exam; this includes submission of art history essays in the First and Third Year.

Your Candidate Number is available through the online Student Self Service system (<https://www.ox.ac.uk/students/academic/exams/entry?wssl=1> ). The Ruskin office does not have these numbers. (N.B. Your candidate number is not the same as your student number.)

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

#### Criteria for Assessment: Preliminary Examination

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

##### *With regard to studio work*

- Effectively engaged in independent learning
- Creatively engaged in experimentation and development of visual and conceptual language
- Begun to develop and articulate within their work a good understanding of the theoretical and historical issues 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

##### *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

##### *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

### Criteria for Assessment: Final Examination

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

#### *With regard to studio work*

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

#### *With regard to written work*

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

### Use of Dictionaries

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

Such a candidate whose first language is not English and who wishes to take into any examination a bilingual dictionary (covering English and the candidate's native language) must at the time of entering for the examination obtain permission from the Proctors through the Senior Tutor in their college. Permission shall not be given where regulations or examiners' instructions have previously forbidden the use of dictionaries.

### 'College forms'

The proformas to be found on the Proctors' Office website, under College forms, cover:

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

You are asked please to **use these forms on every appropriate occasion and not to send in letters instead. Please refer to your college office for support in processing these forms.**

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

<http://www.admin.ox.ac.uk/proctors/>

## *Examinations in the Academic Year 2018/19*

### Preliminary Examination for the Bachelor of Fine Art Degree

For examination dates see: ([www.ox.ac.uk/students/academic/exams/timetables](http://www.ox.ac.uk/students/academic/exams/timetables))

The regulations governing the preliminary examination are as follows:

#### **A**

1. No person who is not a member of the University may be admitted to the Preliminary Examination in Fine Art.
2. A candidate may enter his or her name for the examination not earlier than the third term from his matriculation.
3. The subjects of the examination shall be
  - (1) Art Work: exhibition and portfolio/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 he or she has 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;
    - (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.

Candidates may submit a combination of physical and digital portfolio but in any instance the total portfolio submission should include at least 12 and 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*

- (a) 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;
- (b) to offer a paper on history and theory of visual culture;

(3) *Human Anatomy*

- (a) to offer a paper on form and function in human anatomy.
- (b) to submit notebooks and a portfolio of not less than six and no more than twenty examples of supporting visual material on the candidate's work in human anatomy.

The work required by (1), and (3) (b) above must be submitted to the Chair of Examiners, Preliminary Examination in Fine Art, Ruskin School of Art, 74 High Street, in the case of the examination held in Trinity Term not later than noon on Thursday 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.

3. Of the essays required by the provisions of clause (2) (a) of these regulations, one must be submitted not later than noon on the Friday of the ninth week of the Michaelmas Full Term preceding the examination, one must be submitted not later than noon on the Monday of the first week of Hilary Full Term preceding the examination and one must be submitted not later than noon on the Friday of the ninth week of the Hilary Full Term preceding the examination. One copy of these essays, which may be either typed or in manuscript, must be delivered to the Chair of Examiners, Preliminary Examination in Fine Art, Examination Schools. Each essay must be accompanied by a certificate signed by the candidate that the essay has not been submitted for any previous examination, and that the essay is the candidate's own unaided work save for advice on the choice and scope of the subject, the provision of a reading list, and guidance on matters of presentation. This certificate must be submitted separately in a sealed envelope addressed to the Chair of Examiners. The Chairman of the Examiners will announce the list of subjects on which the essays may be submitted by the end of the first week of the Michaelmas Full Term preceding the examination.

*Note on the above:*

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

- 1 Art Work: exhibition and portfolio/documentation of supporting or related art work
- 2 History and Theory of Visual Culture
- 3 Human Anatomy

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.



## *Weighting and Marks*

The preliminary examination is marked using the following subject weighting:

1	Artwork	60%
2	History and Theory of Visual Culture	25%
3	Human Anatomy	15%
	History and Theory subdivides:	
	Three essays	15%
	Written examination paper	10%
	Human Anatomy subdivides:	
	Examination paper	9%
	Notebooks	6%

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

There are three categories of class in prelims: Fail, Pass and Distinction.

### Final Examination for the Bachelor of Fine Art Degree

For Examination dates see: ([www.ox.ac.uk/students/academic/exams/timetables](http://www.ox.ac.uk/students/academic/exams/timetables))

The regulations governing the final examination are as follows:

#### **“A**

1. No person who is not a member of the University may be admitted to the Final Examination in Fine Art.
2. No member of the University shall be admitted to the Final Examination in Fine Art unless he has either passed or been exempted from the Preliminary Examination in Fine Art.
3.
  - (a) No one shall be admitted as a candidate for the examination unless by the end of the term in which the examination is held he shall have kept statutable residence for nine terms, except that a candidate who is a Senior Student may be admitted as a candidate if by the end of the term in which the examination is held he shall have kept statutable residence for six terms.
  - (b) Time spent outside Oxford as part of an academic programme approved by Council shall count towards residence for the purposes of this clause.
  - (c) The Proctors shall have power to excuse from one term of statutable residence any member of the University who shall have been duly certified by them to have been prevented by illness or other reasonable cause from keeping such residence for one or more terms, subject to the conditions set out in the appropriate regulation. Application shall be made through the college or other society or approved institution to which the member belongs. The student, or his or her society, may within fourteen days of the date of the Proctors' decision appeal in writing to the Chairman of the Educational Policy and Standards Committee (who may nominate another member of the committee, other than one of the Proctors, to adjudicate the appeal).
  - (d) The Proctors shall have power to dispense, subject to such conditions as it may from time to time determine, from up to three terms of statutable residence any member of the University

who has not completed such residence for any reason which the Proctors shall judge to be sufficient. Application shall be made through the college or other society or approved institution to which the member belongs. The student, or his or her society, may within fourteen days of the date of the Proctors' decision appeal in writing to the Chairman of the Educational Policy and Standards Committee (who may nominate another member of the committee, other than one of the Proctors, to adjudicate the appeal).

- (e) The candidate's college or other society or approved institution shall be required to certify on the entry form, by the time determined for entry, whether or not the candidate will have met the requirement for statutable residence by the end of the term in which the examination is held, and to notify the University of any change in the candidate's status in this respect between entry and the date of the examination.
  - (f) Nothing in this clause shall affect the conditions required for admission to degrees set out in the appropriate regulations.
4. No one shall be admitted as a candidate for the examination after the lapse of twelve terms from the term of his matriculation inclusively, except that a candidate who has been prevented by urgent cause from offering himself for examination may offer himself as a candidate at the next ensuing examination provided that he has satisfied the conditions of the relevant regulations.
5. 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. Candidates will also be examined viva voce, except that the examiners may dispense from the viva voce examination any candidate concerning whom they shall have decided that performance in the viva voce examination could not properly be allowed to affect the result.
2. Every candidate will be required to
  - (a) Produce a selection of work completed throughout the course preceding the examination in each of the categories scheduled below:
    - (i) An exhibition of current work or work constructed especially for assessment.
    - (ii) A portfolio of work made during the course preceding the examination 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) Satisfy the examiners in a paper on the history and theory of visual culture since 1900.
3.
  - (a) The work required by the provisions of clause 2 must be submitted to the Chair of Examiners, Final Examination in Fine Art, Ruskin School of Art, 74 High Street, Oxford by noon on Tuesday in the eighth week of Trinity Full Term in which the examination is taken.
  - (b) A candidate submitting an essay in accordance with the provisions of clause 2 (b) of these regulations must apply for the approval of the Head of School not later than Friday in the fourth week of the Michaelmas Full Term preceding the examination. Such application shall include the title of the proposed essay and a synopsis of not more than 100 words setting out

the manner in which it is proposed to treat the subject. One typed copy of the essay must be delivered to the Chair of Examiners, Final Examination in Fine Art, Examination Schools not later than noon on the Monday of the eighth week of the Hilary Full Term preceding the examination. Each essay must be accompanied by a certificate signed by the candidate that the essay has not been submitted for any previous examination, and that the essay is his or her own unaided work. Tutors may provide advice on the choice and scope of the subject, the sources available, and the method of presentation. They may also read and comment on a first draft of the essay. This certificate must be submitted separately in a sealed envelope addressed to the Chair of Examiners.

#### Calendar for Examinations in Fine Art 2018/19

07 Oct 2018	MICHAELMAS FULL TERM BEGINS
02 Nov 2018	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.
01 Dec 2018	MICHAELMAS FULL TERM ENDS
03 Dec 2018	Final examination on the history and theory of visual culture since 1900, Examination Schools
07 Dec 2018, at noon	For prelims, deadline for submission of an essay (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, to the <i>Chair of Examiners, Preliminary Examination in Fine Art, Examination Schools</i> , accompanied by a signed certificate in a separate sealed envelope.
13 Jan 2019	HILARY FULL TERM BEGINS
14 Jan 2019, at noon	For prelims, deadline for submission of an essay (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, to the <i>Chair of Examiners, Preliminary Examination in Fine Art, Examination Schools</i> , accompanied by a signed certificate in a separate sealed envelope.
04 Mar 2019, at noon	For finalists, 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, to the <i>Chair of Examiners, Final Examination in Fine Art, Examination Schools</i> , accompanied by a signed certificate in a separate sealed envelope.
09 Mar 2019	HILARY FULL TERM ENDS
15 Mar 2019, at noon	For prelims, deadline for submission of an essay (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, to the <i>Chair of Examiners, Preliminary Examination in Fine Art, Examination Schools</i> , accompanied by a signed certificate in a separate sealed envelope.
28 April 2019	TRINITY FULL TERM BEGINS
30 May 2019	Prelims examination in human anatomy, Drawing Studio, 74 High Street
4 June 2019	Prelims examination in the History and Theory of Visual Culture, Examination Schools
6 June 2019, at noon	For preliminary examination in Trinity Term, deadline for submission 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; (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. 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

	<p>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>(3) Human anatomy  (b) to submit notebooks and a portfolio of not less than six and no more than twenty examples of supporting visual material on the candidate's work in human anatomy.</p>
18 June 2019, at noon	For final examination, deadline for submission of: an exhibition of current work or work constructed especially for assessment; A portfolio of work made during the course preceding the examination 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.
18-19 June 2019	Final examination of exhibited work and portfolios
21 June 2019	Private view of Degree Show, before public showing
22 June 2019	TRINITY FULL TERM ENDS

### *Examining Conventions*

*The supervisory body responsible for approving these Examination Conventions is the Ruskin's Undergraduate Studies 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.*

(a) 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.

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

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

### *Balance between elements in the Final Examination*

The established balance of disciplines is:

Practical work	75%
History and Theory	25%

Sub-dividing as follows:

Practical work:

75% conjoined of the below (the two components are given the exact same mark:

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

History and Theory:

- (i) Examination Paper            12.5%
- (ii) Extended essay            12.5%

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

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.

For portfolios:

- 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 name (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

#### *Viva Voce Examination*

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

#### *BFA Classification Criteria*

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

#### FIRST 75 and above

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

#### FIRST 70 - 75

Work which is excellent in its depth of understanding. The examiners would expect to see some originality articulated through a command of material, language and invention, although

originality alone would not guarantee marks in this range. Submissions judged first class will always have engaged closely with the subject even if it approaches it from an unexpected angle.

#### UPPER SECOND 60 - 69

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

#### LOWER SECOND 50 - 59

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

#### THIRD 40 - 49

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

#### FAIL 39 and below

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

### **Verification and reconciliation of marks**

[\*\[P&G for examiners, 11.3\]\*](#)

#### Preliminary Examination

All written work is examined by one examiner, and a sample of scripts at the higher, middle, and lower points of the mark range, is reviewed by a second examiner. Art work is all examined by at least two examiners and marks agreed through discussion at the Examination Board.

#### 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.

### **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.

<b>Late submission</b>	<b>Penalty</b>
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.; note that each weekend day counts as a full day for the purposes of mark deductions)</i>	-1 mark  (- 1 percentage point)
Max. deducted marks up to 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.

### **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 Extended Essay) and departure from approved titles or subject-matter. [[Examination Regulations, Regulations for the Conduct of University Examinations, Part 16, Regulation 16.6](#)]

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

### **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.

### **Penalties for non-attendance**

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

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.

### ***Completion of written examinations***

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

**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](http://www.ox.ac.uk/students/academic/exams/guidance))**

### **Factors affecting performance**

[ [Examination Regulations, Regulations for the Conduct of University Examinations, Part 13](#)]

Where a candidate or candidates have made a submission, under Part 13 of the Regulations for Conduct of University Examinations, that unforeseen factors may have had an impact on their performance in an examination, a subset of the 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. Further information on the procedure is provided in the Policy and Guidance for examiners, Annex B and information for students is provided at [www.ox.ac.uk/students/academic/exams/guidance](http://www.ox.ac.uk/students/academic/exams/guidance).]

### ***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.

***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.

### ***Complaints and academic appeals 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**

If your concern or complaint relates to teaching or other provision made by the faculty/department, then you should raise it with the Chair of the Undergraduate Studies Committee (Malcolm Bull/Ian Kiaer). Alternatively, you may raise your concern with the Head of Administration (Richard Sykes) or Head of School (Anthony Gardner). 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](http://www.admin.ox.ac.uk/proctors/complaints/proceduresforhandlingcomplaints)), the Student Handbook ([www.admin.ox.ac.uk/proctors/info/pam](http://www.admin.ox.ac.uk/proctors/info/pam)) and the relevant Council regulations ([www.admin.ox.ac.uk/statutes/regulations/247-062.shtml](http://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 tutor or with one of the college officers, Senior Tutor, Tutor for Graduates (as appropriate). Your college will also be able to explain how to take your complaint further if you are dissatisfied with the outcome of its consideration.

#### **Academic appeals**

An academic appeal is defined as a formal questioning of a decision on an academic matter made by the responsible academic body.

For undergraduate or taught graduate courses, a concern which might lead to an appeal should be raised with your college authorities and the individual responsible for overseeing your work. It must not be raised directly with examiners or assessors. If it is not possible to clear up your concern in this way, you may put your concern in writing and submit it to the Proctors via the Senior Tutor of your college.

As noted above, the procedures adopted by the Proctors in relation to complaints and appeals are described on the Proctors' webpage ([www.admin.ox.ac.uk/proctors/complaints/proceduresforhandlingcomplaints](http://www.admin.ox.ac.uk/proctors/complaints/proceduresforhandlingcomplaints)), the Student Handbook ([www.admin.ox.ac.uk/proctors/info/pam](http://www.admin.ox.ac.uk/proctors/info/pam)) and the relevant Council regulations ([www.admin.ox.ac.uk/statutes/regulations/247-062.shtml](http://www.admin.ox.ac.uk/statutes/regulations/247-062.shtml)).

Please remember in connection with all the academic appeals that:

- The Proctors are not empowered to challenge the academic judgement of examiners or academic bodies.
- The Proctors can consider whether the procedures for reaching an academic decision were properly followed; i.e. whether there was a significant procedural administrative error; whether there is evidence of bias or inadequate assessment; whether the examiners failed to take into account special factors affecting a candidate's performance.
- On no account should you contact your examiners or assessors directly.

### *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](#) and an online training course can be accessed on [Weblearn](#).

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.<sup>1</sup>

### *Academic Good Practice and Plagiarism*

*What is plagiarism?*

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

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

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<sup>1</sup> 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.

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

#### *Why does plagiarism matter?*

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

#### *What forms can plagiarism take?*

- Verbatim quotation of other people's intellectual work without clear acknowledgement. Quotations must always be identified as such by the use of either quotation marks or indentation, with adequate citation. It must always be apparent to the reader which parts are your own independent work and where you have drawn on someone else's ideas and language.
- Paraphrasing the work of others by altering a few words and changing their order, or by closely following the structure of their argument, is plagiarism because you are deriving your words and ideas from their work without giving due acknowledgement. Even if you include a reference to the original author in your own text you are still creating a misleading impression that the paraphrased wording is entirely your own. It is better to write a brief summary of the author's overall argument in your own words than to paraphrase particular sections of his or her writing. This will ensure you have a genuine grasp of the argument and will avoid the difficulty of paraphrasing without plagiarising. You must also properly attribute all material you derive from lectures.
- Cutting and pasting from the Internet. Information derived from the Internet must be adequately referenced and included in the bibliography. It is important to evaluate carefully all material found on the Internet, as it is less likely to have been through the same process of scholarly peer review as published sources.
- Collusion. This can involve unauthorised collaboration between students, failure to attribute assistance received, or failure to follow precisely regulations on group work projects. It is your responsibility to ensure that you are entirely clear about the extent of collaboration permitted, and which parts of the work must be your own.
- Inaccurate citation. It is important to cite correctly, according to the conventions of your discipline. Additionally, you should not include anything in a footnote or bibliography that you have not actually consulted. If you cannot gain access to a primary source you must make it clear in your citation that your knowledge of the work has been derived from a secondary text (e.g. Bradshaw, D. Title of Book, discussed in Wilson, E., Title of Book (London, 2004), p. 189).

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

*Not just printed text!*

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

For further information, see <http://www.ox.ac.uk/students/academic/guidance/skills/plagiarism>

## **6. COMMUNICATION 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.

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**

CANVAS is a new online learning platform introduced by the University for use in many departments, including the Ruskin. We use it to provide details of, and readings for, History and Theory lectures and seminars, for event- and calendar-related information, and a variety of other purposes.

### ***Mailing Lists***

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

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

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

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

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

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

### ***Online Calendar***

The online calendar is where you will find all the dates of events, visitors and activities 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=ruskincal%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/ruskincal%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](mailto:jon.roome@rsa.ox.ac.uk)

### ***Contact Details***

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.

The numbers for staff at both the High Street and Bullingdon Road are listed below. To dial internally from a University telephone drop the first five numbers and the number in brackets:

#### *Academic Staff*

Anthony Gardner , Head of School, Art History & Theory Tutor	01865 (2) 76943
Oreet Ashery, Studio Practice Tutor	01865 (2) 76940
Malcolm Bull, Art History & Theory Leader, Admissions Coordinator	
3rd Year Tutor (MT18), & Director of Undergraduate Studies (MT18)	01865 (6) 16700
Jason Gaiger, Art History & Theory Tutor	01865 (2) 76940
Samson Kambalu, Studio Practice Tutor	01865 (2) 76940
Ian Kiaer, HT/TT19, 3rd Year Tutor (HT/TT19), Director of	
Undergraduate Studies (HT/TT19), Studio Practice Tutor (HT/TT19)	01865 (2) 76942

Daria Martin, Studio Practice Tutor (HT/TT19)	01865 (2) 79312
Katrina Palmer, Studio Practice Tutor	
Corin Sworn, Studio Practice Tutor	01865 (6) 16700

*Studio, Administrative, & Support Staff*

Richard Sykes, Head of Administration & Finance	01865 (2) 76944
Juliet Franks, Deputy Administrator	01865 (2) 76946
John Grieve, Facilities Assistant, High Street	01865 (2) 76949
Simon Lewis, Senior Technician, Bullingdon Road	01865 (2) 83898
Ruth McGuire, Finance Officer	01865 (2) 76941
Jon Roome, Electronic Media Specialist	01865 (2) 83899
Heather Savage, Graduate Studies Administrator	01865 (2) 76941
Matthew Terry, Technician, Bullingdon Road	01865 (2) 83898
Lucy Till-Awny, Receptionist, High Street	01865 (2) 76940
Laura Unwin, Librarian	01865 (2) 76940

Visiting Tutors can be contacted via pigeon-hole at the High Street site; or via email: [firstname.surname@rsa.ox.ac.uk](mailto:firstname.surname@rsa.ox.ac.uk) .

Emergency Contact Number:	01865 (2) 89999
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University Security Services:	01865 (2) 72944
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***Noticeboards***

There are a number of boards at the High Street and Bullingdon Road with details of forthcoming exhibitions, notices, and other events across the University, including external prizes, seminars and trips. The key dates of core academic, governing and student meetings are also displayed on these general noticeboards for each term.

***Student Post & University Messenger***

At the High Street, tutors have pigeonholes in the office. Student mail sent to the Ruskin externally is forwarded to the colleges and there is also a student tray in the library.

The University messenger system, where mail is transferred to all other departments and colleges, collects and delivers to the Ruskin twice a day. Any mail for this service can be left in the in-tray in the Ruskin office.

### ***Ruskin Administration & Support Team***

The Ruskin Office is based at the High Street. The office hours are Monday-Friday, 9 am – 5 pm. The office may be closed for meetings or during lunch hours and you are asked to respect these periods of closure and to return when the office is open again.

All the administrative and support staff can also be reached via email with [firstname.surname@rsa.ox.ac.uk](mailto: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. The HAF is also your first contact point for any casual work arrangements and associated payments. Please ensure that you contact Richard well *before* starting any work for which you are expecting payment (preferably not less than 2 weeks in advance).

Juliet Franks is the Deputy Administrator. Juliet works with the Director of Undergraduate Studies & BFA Course Leader to address the department's undergraduate academic administration, including admissions, manages the Professional Practice Programme, and is the alumni co-ordinator. Juliet works Monday – Wednesday each week.

Heather Savage is the Ruskin's Graduate Studies Administrator and works Monday – Friday each week. Heather 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.

Laura Unwin is the Ruskin's Librarian and works part-time during each academic term, on Monday and Thursdays from 9.30am to 2.30pm. Laura manages the library collections, can advise on new materials in the Ruskin library and assist with information about other University libraries.

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

Lucy Till-Awny is the Receptionist and works in the office during term time. Lucy oversees departmental and University awards and prizes for which Ruskin students are eligible and should be your first point of contact in the office for any queries which are not clearly in the remit of other staff responsibilities as listed here.

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.

Simon Lewis is the Ruskin's Senior Technician who 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.

John Grieve is the Facilities Assistant and is based at the High Street. John is the person you contact to borrow any tools or materials or discuss any particular workshop or studio requirements.

Angela Carpenter is the Evening Porter at the High Street who works during term time only, from Monday-Friday of 1<sup>st</sup> – 9<sup>th</sup> weeks, from 5.00pm – 9.15pm each evening.

Geoffrey Howell is the Evening Porter at Bullingdon Road who works during term time only, from Monday – Friday of 1<sup>st</sup>-9<sup>th</sup> weeks, from 5.00pm – 9.15pm pm each evening; and Saturdays of 1<sup>st</sup>-8<sup>th</sup> weeks, 9.00am – 1.00pm.

Jonathan Gordon is the Saturday morning Porter at 74 High Street, and works during term time on Saturdays from 1<sup>st</sup> to 8<sup>th</sup> week from 9.00am – 1.00pm.

Please be aware that you 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.

## 7. LEARNING RESOURCES

### *Materials Grants*

Each year the University agrees the level of an annual grant available to all Fine Art undergraduates for materials and equipment. For 2018/19 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 material costs of their final practical work.

Pre-printed Payment Request forms are available from the Ruskin library and you must complete one of these in order to receive your grant.

In the first year of the BFA course, students have access (at cost) to basic materials such as paint, canvas, cartridge paper, glue, etc. There is no expectation for students to arrive with any additional equipment or materials beyond those they may already possess.

All BFA students are also credited with a £5 credit for printing on Ruskin printers. Other costs incurred through purchase of materials from the School will also be charged to this account.

### **Libraries and LEARNING RESOURCES**

The Ruskin School of Art, as a department of the University of Oxford, benefits 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 Ruskin School of Art Library: Introduction**

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 9.30am-2.30pm (weeks 0-9). She is here to help so please email her at: [laura.unwin@rsa.ox.ac.uk](mailto:laura.unwin@rsa.ox.ac.uk) with any enquiries during term-time. Please contact: [info@rsa.ox.ac.uk](mailto:info@rsa.ox.ac.uk) during the vacation period.

### **Library Opening Hours**

Monday – Friday: 9am – 9.15pm (weeks 1-9)  
Monday – Friday: 9am – 5pm (week 0)  
Saturday: 9am – 1.15pm (weeks 1-8). Closed Sunday.

The Ruskin Library is open 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>

The Ruskin Library works on a self-service issue system. Any books being taken out must be scanned at the computer terminal situated in the main library, a Bodleian card is required for this process. (All DVD boxes are empty, so please request the item from the librarian before scanning the barcode).

In summary, the library loan information including renewals and fines is:

<b>Item Loan Type</b>	<b>Number of items</b>	<b>Loan Period</b>	<b>Renewals</b>	<b>Fines for Late Returns</b>
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

**Please note, all returns should be placed in the white book bin situated in the main library.**

Books not taken out of the main library should please be replaced on the re-shelving shelf and not re-shelved by the reader.

Items from the reference library should not be removed from the library. These should be placed on the re-shelving trolley after viewing.

Any Ruskin Library fines will be removed from your student deposit at the end of the academic year.

Additional information regarding the RSA library can be found on WebLearn under the heading Library Resources at: <https://weblearn.ox.ac.uk/x/xNV6vH> or at the Ruskin website at: <http://www.rsa.ox.ac.uk/about/library>

### **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.
- WebLearn: <https://weblearn.ox.ac.uk/portal/site/humdiv/ruskin> A Virtual Learning Environment which contains induction and course materials and tools for learning.
- Museums and Collections:  
[http://www.ox.ac.uk/about\\_the\\_university/museums\\_and\\_collections/index.html](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.

### *Learning Another Language*

The University Language Centre's courses are available to you. The small fee for these courses will be met by your college and you can obtain forms from your college office. For details of what the centre offers, see: [www.lang.ox.ac.uk](http://www.lang.ox.ac.uk)

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

### *Travel*

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

### *Careers Advice*

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

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

Each year, the School also organises a Professional Practice Symposium, where Ruskin alumni and other professionals working in the creative industries contribute to discussions about your potential career development. You are strongly encouraged to attend this and other similar events.

### *Skills & Employability*

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. Undertaking an intellectually demanding academic course (often incorporating professional body requirements) will equip you for the demands of many jobs. Your course will enable you to research, summarise, present and defend an argument with some of the best scholars in their subject. Under the direction of an experienced researcher, you will extend your skills and experiences through practical or project work, placements or fieldwork, writing extended essays or dissertations. 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.

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 and guidance is available from the Oxford University Careers Service, and not just while you are here: our careers support is for life. We offer tailored individual advice, job fairs and workshops to inform your job search and application process, whether your next steps are within academia or beyond. You will also have access to thousands of UK-based and international internships, work experience and job vacancies available on the [Careers Service website](#).

## 8. PRIZES, COMPETITIONS AND AWARDS

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

### **Ashmolean Museum Vivien Leigh Prize**

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

Value: £350

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

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

### **Egerton Coghill Landscape Prize**

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

Value: £350

Entries must not exceed four square feet in area and should be sent unframed to the Ruskin office 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.

### **Geoffrey Rhoades Commemorative Bursary**

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

### **Human Anatomy Art Prize**

The prize is given for outstanding performance in Human Anatomy in the Preliminary Examination in Fine Art. Value: £300

### **The Kevin Slingsby Prize for Funnel Vision**

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 [susan.clark@rsa.ox.ac.uk](mailto:susan.clark@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.

### **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

### **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. These should be submitted to the Ruskin office at 74 High Street by no later than Tuesday of 1<sup>st</sup> Week in Trinity. The winner will complete the commission over the summer vacation for installation during October 2018.

### **The Ashmolean Design Award**

In Hilary Term 2013, the Ashmolean Museum launched a design competition. All students from the Ruskin are invited to submit fine art proposals for the museum's shop. Inspired entirely by the Ashmolean's collection, one design is to be selected and reproduced on a range of products.

Following an initial briefing at the Ashmolean, students submit their design proposals, with a short statement, by the end of 5th week in Hilary Term. A panel of judges from the museum selects the winning entry. The student whose design is chosen then works with the museum's design team to prepare the launch of the items. The products are anticipated to be ready to retail from April/May. Value: £150

### **Gibbs Prize in Fine Art**

The Gibbs Prize in Fine Art, to the value of £200, is 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.



## **9. 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. Regular inspections are conducted under the supervision of the Head of Administration.

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 Health & Safety Officer at the Ruskin is Jon Roome.

### ***Workshops***

Students may only use power tools after they have been instructed in their use by a qualified technician or member of staff. Sensible clothing 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.

Please report incidents to staff and seek support where more assistance is required. All accidents, however trivial, should be recorded in the accident book.

A list of First Aid Officers is included on School noticeboards.

### ***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.

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.

## **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.

## 10. SPECIALIST SERVICES

### *Student Health and Welfare*

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

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

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 that is available to you, see <http://www.ox.ac.uk/students/welfare>

The University has a Code of Practice on Harassment making it a disciplinary offence for any student or employee to harass another on any grounds. Each college and department has an adviser on harassment who can be contacted for help. The University has an Advisory Panel on harassment which supports the advisers or can be contacted directly : <http://www.admin.ox.ac.uk/eop/harassmentadvice/>

Details of the Harassment Advisors for the Ruskin are posted on noticeboards at both the Bullingdon Road and High Street sites. For the academic year 2018-19, the Harassment Advisors are Professor Malcolm Bull and Professor Daria Martin.

There is a wide range of student clubs and societies to get involved in - for more details visit: <http://www.ox.ac.uk/students/life/clubs>

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

### *Dyslexia*

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

### **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.

### University Hardship Fund

The Committee on Student Hardship 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. Awards to successful applicants are made on the basis of a comparison of a student's finances for the current academic year with University estimates of finances required. 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 £2000. All students registered for a degree at the University are eligible to apply to the Committee.

You should collect a form from your College Secretary and visit the College Hardship Officer at your College before completing the application. Your application will need to be supported by both your college and your tutor/supervisor.

Deadlines: Monday of fourth week (Friday of second week in Trinity Term). All parts of the application form must have been received by these dates. Your college will send the form in on your behalf when all parts have been completed.

Application forms are available from College Secretaries and College Hardship Officers.

Further information at: [http://www.ox.ac.uk/current\\_students/funding.html](http://www.ox.ac.uk/current_students/funding.html) and <http://www.ox.ac.uk/students/fees-funding/assistance/hardship>

### *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/](http://www.ox.ac.uk/students/international_students/)

### *Childcare services*

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

University Policy on Student Maternity, Paternity and Adoption leave

## 11. 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.” [Equality Policy \(2013\)](#).**

Oxford is a diverse community with staff and students from over 140 countries, all with different cultures, beliefs and backgrounds. 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, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and/or belief and sexual orientation. Visit our website for further details or contact us directly for advice: [www.admin.ox.ac.uk/eop](http://www.admin.ox.ac.uk/eop) or [equality@admin.ox.ac.uk](mailto: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: [www.admin.ox.ac.uk/eop/harassmentadvice](http://www.admin.ox.ac.uk/eop/harassmentadvice)

There is range of faith societies, belief groups, and religious centres within Oxford University that are open to students. For more information visit: [www.admin.ox.ac.uk/eop/religionandbelief/faithsocietiesgroupsorreligiouscentres](http://www.admin.ox.ac.uk/eop/religionandbelief/faithsocietiesgroupsorreligiouscentres)

## 12. STUDENT WELFARE & SUPPORT SERVICES

The Disability Advisory Service (DAS) can provide information, advice and guidance on the way in which a particular disability may impact on your student experience at the University and assist with organising disability-related study support. For more information visit: [www.ox.ac.uk/students/shw/das](http://www.ox.ac.uk/students/shw/das)

The Counselling Service is here to help you address personal or emotional problems that get in the way of having a good experience at Oxford and realising your full academic and personal potential. They offer a free and confidential service. For more information visit: [www.ox.ac.uk/students/shw/counselling](http://www.ox.ac.uk/students/shw/counselling)

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](http://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: <https://www.oxfordsu.org/communities/campaigns/>

There is a wide range of student clubs and societies to get involved in - for more details visit:  
[www.ox.ac.uk/students/life/clubs](http://www.ox.ac.uk/students/life/clubs)