

# The Ruskin School of Art



## **MFA HANDBOOK**

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

**2016 - 2017**



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## INTRODUCTION

This handbook applies to students studying for the Master of Fine Art in the Ruskin School of Art during the academic year 2016-17. The Examination Regulations relating to this course are available at <https://www.admin.ox.ac.uk/examregs/2016-17/moffineart/studentview/> . If there is a conflict between information in this handbook and the Examination Regulations then you should follow the Examination Regulations. If you have any concerns please contact Sue Clark via [graduate@rsa.ox.ac.uk](mailto:graduate@rsa.ox.ac.uk) .

The information in this handbook is accurate as at October 2016; however, it may be necessary for changes to be made in certain circumstances, as explained at <http://www.ox.ac.uk/admissions/graduate/courses/changes-to-courses> . 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 Ruskin MFA is an intensive one-year program made up of three compact eight-week terms. Students are encouraged to enhance their understanding of materials, media, processes and technical skills; to learn to reflect critically upon their practice and its context within the broader field of contemporary art and associated debates; to sharpen their analytical thought; to enhance their artistic and intellectual competences; and to develop an informed approach to artistic research. The theoretical and scholarly aspects of the course are deeply woven into the learning methodology and comprise an essential part of the tutorial, seminar and studio learning environments. Students will conduct their practice within the context of an inter-disciplinary, post-graduate, arts research environment shared with art historians and art theorists. The MFA group is an intimate one, made up of a maximum of fifteen full-time – and a small number of part-time - students per year. This makes possible a student-to-staff ratio that is exceptional in UK art schools.

This handbook aims to provide you with a guide to essential facts about the Ruskin MFA programme and to the resources available to you both through the School and through the Humanities Division of the University. It should be consulted together with the current edition of the Examinations and Regulations (<http://www.admin.ox.ac.uk/examregs/2016-17/moffineart/studentview/> ) since the official regulations presented there are expanded upon and explained here.

## 1. GENERAL INFORMATION FOR INCOMING MFA STUDENTS

### *MFA Induction*

Induction sessions to libraries and research facilities for all incoming MFA students are organised by the School at the beginning of the first term. In addition, an 'Introduction to the MFA Programme' is offered by an MFA course leader. You will receive this information in the week before 0th week.

Inductions sessions focus on, among 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 MFA at the Ruskin, including tutorials, milestones during the degree, University policies and procedures, seminars and skills training;
- The Ruskin's learning and research environment;
- An introduction to the Ruskin and Bodleian Libraries and what they offer graduate 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 School - 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 2016: Sunday, 09 October - Saturday, 03 December

Hilary 2017: Sunday, 15 January – Saturday 11 March

Trinity 2017: Sunday 23 April – Saturday 17 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/)

***Study and Residence Requirements***

The residence limit for graduate students (other than those studying part-time) is twenty-five miles from Carfax. Application can be made by a student's college to the Proctors for exemption from this limit (the relevant form may be downloaded from <http://www.admin.ox.ac.uk/proctors/oxonly/collegeforms.shtml>) but it is the University's general expectation that only candidates who can meet the residence requirement will be accepted. This requirement does not apply to part-time students.

## 2. THE COURSE STRUCTURE

### *Aims and objectives of the MFA*

The curriculum has been built with the understanding that none of its aims and objectives can be developed in isolation and it is only with effective engagement across the various components of the course that students will be able fully to develop their competences.

### Creative Agency

Students will develop and create original and innovative works of art and situate them within the field of contemporary art with an awareness of the critical and theoretical concerns associated with it. Understanding of a range of contexts, materials, media and technical skills will be developed to enable students to employ them flexibly in a variety of situations and to deal effectively and confidently with creative challenges they may encounter in the future.

### Facility for Research and Development

Students will be able to recognize subject matter relevant to their artistic interests and formulate distinct methods of inquiry about them in order to enrich, sharpen and expand their studio and writing practices. They will be familiar with key debates within the fields of artistic and academic research and be able to orientate their practices towards potential doctoral level research.

### Analysis, Self-Assessment and Reflection

Students will be able to understand the underlying technical, formal, material and conceptual concerns of their practice and how these relate to broader social and extra-artistic concerns. Through critical reflection on their practice and related research they will be able to ascertain whether their working methods are producing the results desired, and if not, to imagine and implement problem-solving alternatives.

### Organization, Communication and Distribution

Students will have the capacity to plan, manage and direct complex creative projects, be able to communicate their intentions, processes and perceived results to an informed audience, and to develop a reflective balance between these. They will be able to see how the underlying motivations and understandings of their work relate to the materials and media used, and their methods of production, fabrication and distribution, in order to position their work effectively within the field of contemporary art.

### *Learning Outcomes*

Although the learning outcomes below are grouped according to the components of the final assessment it is not essential that they are realized there but could be expressed in other components or throughout the course as a whole.

#### Extended Written Text

- Identify and use appropriate artistic and research methods relevant to your studio practice
- Identify artistic questions, hypotheses and concerns informing the Final Project and Extended Written Text
- Analyse and synthesize different methods and approaches
- Evidence awareness of the wider context for your studio practice and complementary research
- Communicate your intentions, experiences and understandings in clear and comprehensible language
- Conduct self-directed research
- Evidence awareness of issues within Fine Art and art theoretical debates of relevance to your personal studio, writing and research practices

#### Final Exhibition

- Conceive, plan, manage and execute a complex final project to a professional standard
- Show evidence of innovation and experimentation in the use of materials, media, approaches, formats and fabrication processes relevant to your final project
- Realize artistic intentions in a coherent and distinct work or body of works
- Communicate coherently and imaginatively across your chosen visual, spatial and material forms

#### Portfolio

- Record the development and completion of the final project
- Demonstrate critical reflection and analysis of research in your significant stages of development
- Communicate in clear, comprehensible form across effectively selected visual and textual components
- Use source materials effectively and creatively

#### *Teaching and Learning Models*

At the forefront of our learning and teaching strategy is a desire to create an inspiring, challenging and supportive learning environment for every student.

#### Teaching Strategy

The delivery of the course relies upon a range of teaching methods, which include artists' talks, seminars, peer-group debate, personal tutorials and group critiques. Students are encouraged to explore different modes of communication and personal expression in a mutually supportive, peer-group environment. The overall aim is to assist students in developing their own set of resources and skills in order to support their creative abilities as agents who can shape contemporary art and its discourses. To this end the program fosters learning across research, practice and professionalization with the understanding that these are interrelated processes, and that skills are not developed in isolation but through the interweaving of these activities. All the staff meet at regular intervals to discuss individual student

progress. This is also formally monitored by termly reports, which are submitted to students' colleges.

### Learning Strategy

As the course is short and intensive it is expected that students will commit themselves fully to the curriculum. Because we believe in the importance of students achieving independence of thought in the way they approach the organization of their studies, they are offered considerable freedom in how they interpret the curriculum, the assessed components of the program and its learning outcomes. Tutorials and seminar presentations offer students the opportunity to develop oral communication and public presentation skills, and, in providing a form of continuous assessment, help students build goals and develop appropriate self-assessment models with which to evaluate their achievements. Student opinion of the course and curriculum is greatly valued and termly feedback is received through meetings of the Graduate Joint Consultative Committee and through student feedback forms.

### Artistic Research

Research, in its most fundamental sense, is studious enquiry into a given field of activity or knowledge. Practice-led artistic research is therefore defined as enquiry into the specific forms, meanings, knowledges and experiences that issue from the production of artistic works. Artistic research is attentive to the particular knowledges gained through the manipulation of materials, tools, media, processes, forms and meanings used in the production, fabrication, performance, exhibition and distribution of artworks. Students will be introduced to a range of academic and artistic research methods - and contemporary debates associated with them - through both the tutorial and seminar components of the course, and through their participation in other programmes at the Ruskin (such as the Ruskin's weekly Visiting Speakers programme). Students are encouraged to reflect on their practice-based knowledges and experiences, and their relation to the wider field of social and academic practices, from a range of theoretical, historical and philosophical perspectives introduced through the MFA Research Seminar.

### *Course Components*

#### **Self-Directed Research and Practice**

The most significant point of reference for each student is their self-directed research and artistic production. The curriculum is designed to foster a student's studious enquiry into the forms, meanings, knowledges and experiences that issue from the production of a body of artistic works, and to assist them in recognizing the questions, ideas or themes that motivate their practice. Students engage in processes of reflective assessment in order to analyze chosen working methods, and to build a critical framework to situate and speak about their work. Students are encouraged to understand their work contextually and to discuss its underpinnings in relation to theoretical and historical trajectories, with a view to generating informed meanings within a range of contexts.

### **Studio Practice Seminar**

In the Studio practice seminars students will present finished work or work-in-progress to the peer group and two core members of faculty. The seminars are intended to stimulate critical and constructive discussion amongst the peer group and to help orientate students towards their final exhibition in a critical and self-reflective manner.

### **Studio Practice Tutorials**

Students will have regular studio tutorials over the three terms, divided between their personal and elective tutors. In total they will receive 12 x 60 minute tutorials over the year.

### **Workshops**

Throughout Michaelmas and Hilary terms there will be a series of workshops led by members of faculty. Some of these will focus directly on developing practical skills for production and fabrication, while others will encourage students to engage experimentally with a particular approach, technique, medium or way of working. The workshops serve to demonstrate both specific skills codified in their form (such as Documentation) as well as involving students in the decision-making processes specific to a given medium, or a way of working, that is individual and may have emerged as much from context and imperfect means as from personal choice. The workshops will assist in developing problem-solving skills and innovative means to respond to a range of different creative circumstances and situations.

### **MFA Research Seminar**

The MFA Research Seminar addresses debates within contemporary art theory, art history, critical theory, aesthetics, philosophy and the discourses of contemporary art. In Michaelmas term these will be led by academic faculty at the Ruskin, based on their current research interests. In Hilary term they will be student-led, based upon a cultural text of the student's choosing. Students are encouraged to experiment with the form of the seminar according to the orientation of their current studio work and research interests. The MFA Research Seminar is also intended to provide a critical and theoretical resource for the student's Extended Written Text.

### **Extended Written Text**

Students will write a text of at least 4,000 words accounting for the methodology used in the studio project and an exposition of its theoretical framework or an essay on another topic of direct relevance to their practice. The written text will be considered an integral part of the student's overall artistic production during the year. The writing will be based initially on their artistic and related research interests and will evolve in relation to their experiences and learning during the program. Students are encouraged to take an experimental approach to the practice of writing, particularly if such an approach complements their studio practice. Students will receive 4 x 30 minute tutorials for their written text in Michaelmas and Hilary terms, one with a course leader and the rest with a personal tutor. A 500 word proposal for the text will be submitted in week 6 of Michaelmas term and 2,000 – 3,000 words of the first draft by week 6 of Hilary term. The final text will be submitted to a deadline

of noon on Monday of week 1 of Trinity term (of the second year, in the case of part-time students).

### **Professional Practice Symposium**

During Hilary Term there will be a day of workshops delivered by Ruskin faculty on a variety of professional practice-related topics.

### **Reflective Journal and Portfolio**

Students are encouraged to keep a reflective journal of their experiences during the program. This will assist them when organizing their Portfolios and Peer Presentations at the end of Trinity term. The Portfolio should include a text of not more than 2,000 words that annotates and explicates the visual documentation of the final project, the provenance of the processes used and the strategies and ideas manifest in the final exhibition or presentation.

### **Peer Presentation**

Students will give a 20-minute presentation to core faculty and peers drawing upon the portfolio and research journal, outlining the development and culmination of the Final Project and Extended Written Text. The presentation should comment upon the development of the final project, the historical and cultural context for their work and their learning experiences during the program. Students are encouraged to find a mode of presentation that best complements their project as a whole. The presentation does not need to contain only finished work but should instead elaborate upon chosen working methods, forms of reflection and the choices made during the year. It can also be approached as an experimental or performative work on its own terms.

### *Course Structure*

#### **Michaelmas Term**

Michaelmas term begins with introductory presentations by all students and core faculty on the MFA program introducing their work and research interests. These will be followed by studio tutorials with the personal tutor and elective tutors, Faculty-led Research Seminars, workshops in Text, Documentation and other relevant skills, and Studio Practice Seminars from week 6. In the Studio Practice Seminar each student presents work for 30 minutes. In week 4 students will discuss their proposed topic for the written text with a course director, after which they will be paired with a personal tutor. In week 5 they will submit a 500-word proposal for their written text project that will be discussed with their personal tutor in week 7. There will be regular visiting artists' talks throughout the term and an initial degree-show planning meeting in week 8.

#### **Hilary Term**

Personal and Elective studio tutorials continue, as do the Studio Practice Seminars, Workshops and Text tutorials. In the Studio Practice Seminar each student presents for 60 minutes and is asked to give a brief 15-minute introduction to their work, including the questions and issues they want to discuss. Research seminars continue

led by students, based on a cultural text of their choosing. Artists' talks also continue throughout the term. In week 6 students submit 2,000 – 3,000 words of the first draft of their written text, which will be discussed by their personal tutor in week 8. Degree show planning meetings will take place in weeks 1 and 8.

### **Trinity Term**

The final term is primarily dedicated to the development of the work for the final show. Studio tutorials continue throughout the term. On Monday of week 1 the final written text of at least 4,000 words is submitted. The degree show installation begins in week 6 and is completed to a deadline of noon on Wednesday week 7, after which the work is documented. The Portfolios will be submitted by the same deadline of noon on Wednesday of week 7 and the peer presentations will take place on Friday of week 7. In week 8 there will be an end of year review of the program. The joint BFA/MFA degree show opens to the public on Friday of week 8.

### ***Departmental Statement of Provision for Postgraduate Taught Students***

#### *1. What induction arrangements will be made?*

Induction sessions are organized by the School at the start of Michaelmas Term, which will complement induction sessions offered by your college.

#### *2. What workspace will be provided?*

Shared studio space is provided for all MFA students.

#### *3. What IT support/ library facilities/ other facilities will be available?*

You will have access to the Ruskin School of Art's Library (in addition to the Bodleian and other University libraries, and the centrally provided electronic resources), the School's IT resources and workshop facilities, and the School's Digital Media Specialist & IT Manager. Other bibliographic, archive or material sources are available as appropriate to the research topic. The provision of other resources specific to your project will be agreed with your course tutor as a part of the planning stages of the agreed project.

#### *4. Which research seminars will be available?*

MFA Research Seminars run on Wednesday in Michaelmas and Hilary Terms. MFA students are also encouraged to attend the weekly DPhil seminar series, on Tuesday afternoons, at which Fine Art and Contemporary Art History and Theory students discuss their current research projects (please email the DPhil seminar convenor/s beforehand if you would like to attend the seminar). The Ruskin's Visiting Speaker series takes place on Thursdays every term and is open to the entire School and other departments. It offers a larger forum for invited external speakers to present their latest research, with the opportunities for tutorials in addition to the presentation.

Graduate students have access to all other seminars taking place at the School, and open research seminars throughout the University. Your course tutor will discuss with you when you begin your programme, and subsequently, which would be the most appropriate for you to attend.

*5. What access to research funds will be available?*

Your college should be your first point of contact for research fund requests. You will, however, be allocated a grant of £500 at the start of the programme to cover materials and research expenses.

You may also be awarded up to a further £150 grant to support the costs of installing your final exhibition. You will be required to submit an application, in which you provide receipted costings to demonstrate that the £500 initial grant has been fully committed, and in which you identify the purposes to which the additional funding sought will be put. Completed application forms should be sent as an email attachment to the Director of Graduate Studies ([dgs@rsa.ox.ac.uk](mailto:dgs@rsa.ox.ac.uk)), and copied to the Secretary to the Graduate Studies Committee ([jeremy.moysel@humanities.ox.ac.uk](mailto:jeremy.moysel@humanities.ox.ac.uk)) by Wednesday of the third week of Hilary term. Requests should include the reasons for funding, the amount requested and a brief budget for the proposed expenditure. You will be notified by the start of the sixth week of that term whether your request has been successful.

*6. What formal graduate skills training will be provided?*

Throughout Michaelmas and Hilary terms there will be a series of workshops led by members of faculty. Some of these will focus directly on developing practical skills for production and fabrication, while others will encourage students to engage experimentally with a particular approach, technique, medium or way of working. The workshops will assist in developing problem-solving skills and innovative means to respond to a range of different creative circumstances and situations. In week 7 of Hilary Term there will be a day of workshops delivered by Ruskin faculty on a variety of professional practice-related topics. Students will be introduced to a range of academic and artistic research methods - and contemporary debates associated with them - through both the tutorial and seminar components of the course, and through participation in other programmes at the Ruskin, such as the DPhil seminars.

*7. What arrangements for accommodation, meals and social facilities will be made on a year-round basis?*

School:

MFA students can use the common area at Bullingdon Road. This encourages interaction between research groups in the School. Seminars, reading groups and colloquia bring graduate students together with academic and other research staff in

the School to hear about on-going research, and provide an opportunity for meeting people and socialising.

College:

Many colleges will be able to provide you with accommodation. Generally speaking your college will provide meals throughout the year, but provision will vary from college to college, especially during vacations, and you will need to familiarise yourself with your college's detailed arrangements. In addition, there are usually self-catering facilities available in graduate accommodation. You will be a member of the Middle Common Room, or equivalent, of your college, which is the main social centre for graduates. The MCR provides a common room and usually organises a programme of social events throughout the year. The college will also provide a bar, some computing facilities and a library, and may have dedicated funds for research (conference and field grants). It also represents the interests of its members to the college through an elected Committee or through elected representatives to College Committees. Again, details will vary from college to college. Graduates are also welcome to participate in all other social and sporting activities of the college. Please see individual college websites for further details about all aspects of college provision.

Central:

Graduate Students may become members of the University Club in Mansfield Road, and participate in the range of sporting, musical and other activities supported by the University.

8. *What arrangements are in place for pastoral and welfare support?*

School:

Within the School, your supervisor, Director of Graduate Studies, the Administrator, the Graduate Studies Assistant, and the Secretary to the Ruskin Committee are all available to offer support. The Graduate Joint Consultative Committee provides a channel through which graduate students' views and concerns can be brought to the attention of the School's Graduate Studies Committee, and its main governing body, the Ruskin Committee.

College:

There is an extensive framework of support for graduates within each college. Your college will allocate to you a College Advisor from among its Senior Members (academic, and senior administrative staff), usually in a cognate subject, who will arrange to see you from time to time and whom you may contact for additional advice and support on academic and other matters. In college you may also approach the Tutor for Graduates and/or the Senior Tutor for advice. The Tutor for Graduates is a fellow of the college with particular responsibility for the interests and

welfare of graduate students. In some colleges, the Senior Tutor will also have the role of Tutor for Graduates. Each college will also have other named individuals who can offer individual advice. The University also has a professionally-staffed confidential Student Counselling Service, which offers assistance with personal, emotional, social, and academic problems. (See below.)

Central:

The University provides a Student Counselling Service <http://www.ox.ac.uk/students/welfare/counselling> and Careers Service <http://www.careers.ox.ac.uk>

### *Assessment, Monitoring & Examinations*

Students are graded on a **Distinction, Pass** and **Fail** basis.

**Distinction:** work that goes beyond what is required by the learning outcomes outlined in the course handbook, achieving a level of excellence that is outstanding at MFA level.

**Pass:** work that meets the expected criteria outlined in the handbook and regulations.

**Fail:** work that, although not without merit, does not meet the assessment criteria outlined in the course handbook and regulations.

### *Continuous Assessment*

Students present their studio work to members of academic staff and peers on a regular basis in tutorials and studio seminars. Both of these forums offer students assistance in reflecting on their endeavors in order to assess how their work and research is progressing, while developing a critical framework and vocabulary for articulating their practice. The tutorial system is at the heart of continuous assessment. During a tutorial, observations and evaluations are made regarding the work presented for discussion. Tutorials assist the student to analyze their present working processes, hone aims and intentions, and determine areas of further research. Tutorials are an excellent place for students to ask questions and address problems arising within their work. Since all students are taught by more than one member of staff, there is ample opportunity for a variety of assessments of the same work.

For those presenting, the studio seminars offer a forum within which to reflect upon the development of their work with peers. The presentation of one's work to a group encourages thinking through the work's reception and its mode of address as staged for public presentation. Whether the work presented is finished or in progress, it should be installed with an exhibition situation in mind and forms of public exposition taken into consideration. It is this approach that will most assist your understanding of how the work stages its subject and generates meaningful

interpretation. This will also assist your peers in reflecting on your artistic decisions and so offer the most astute discussions of the work's connotations, implications and possible problems.

For those not presenting work, the studio seminars offer an opportunity to actively engage in reading work; to encounter a range of perspectives and approaches to a work's reception; to actively apply critical concepts from the discourse of contemporary art; and to practice the articulation of your viewpoints.

#### Graduate Supervision System (GSS)

Termly reports are conducted through the Graduate Supervisory System or GSS: <http://www.admin.ox.ac.uk/gss/> They offer a summary of progress for reflection and to assist in future planning. They will consider the degree that a student has:

- Responded constructively to tutorial and seminar debate and discussion
- Developed independent learning abilities
- Identified relevant artistic questions and hypotheses relevant to their studio practice and Extended Written Text
- Contributed constructively to seminar discussion and debate
- Regularly attended Research and Studio Practice Seminars
- Contributed to Degree Show Planning
- Developed an experimental and exploratory studio practice informed by seminars, tutorial discussion and debate
- Clearly communicated their intentions, questions and learning to the peer and tutor group

Within this system, you have the opportunity to contribute to your termly supervision reports by reviewing and commenting on your own progress.

You are strongly encouraged to take the opportunity to review and comment on your academic progress, any skills training you have undertaken or may need to undertake in the future.

Your course tutor will review and comment on your academic progress and performance during the current term and assess skills and training needs to be addressed during the next term. (S)he should discuss the report with you, as it will form the basis for feedback on your progress, for identifying areas where further work is required, for reviewing your progress against an agreed timetable, and for agreeing plans for the term ahead.

When reporting on academic progress, students on taught courses should review progress during the current term, and measure this progress against the timetable and requirements for their programme of study.

All students should briefly describe which subject-specific research skills and more general personal/professional skills they have acquired or developed during the current term. You should include attendance at relevant classes that form part of your programme of study and also include courses, seminars or workshops offered or arranged by your faculty or the Division. Students should also reflect on the skills

required to undertake the work they intend to carry out. You should mention any skills you do not already have or you may wish to strengthen through undertaking training.

If you have any complaints about the supervision you are receiving, you should raise this with your Course Leader or the Director of Graduate Studies. You should not use the supervision reporting system as a mechanism for complaints.

Students are asked to report in weeks 6 and 7 of term. Once you have completed your sections of the online form, it will be released to your supervisor/s for completion and will also be visible to your Director of Graduate Studies and to your College Advisor. When the supervisor sections are completed, you will be able to view the report, as will the relevant Director of Graduate Studies and your college advisor. Directors of Graduate Studies are responsible for ensuring that appropriate supervision takes place, and this is one of the mechanisms they use to obtain information about supervision. College advisors are a source of support and advice to students, and it is therefore important that they are informed of your progress, including concerns (expressed by you and/or your supervisor/s).

To access the GSS, please visit <http://www.admin.ox.ac.uk/gss/> You will be able to log on to the site using your single sign-on details. Full details of how to use the site are provided at the on-line help centre. However, should you need additional support, please contact your Graduate Studies Assistant in the first instance.

## **FINAL ASSESSMENT**

There are three components for the final assessment which are evaluated holistically according to the Learning Outcomes listed above in 2. 'Course Details'.

### **Extended Written Text**

A written text of at least 4,000 words accounting for the methodology used in the studio project and an exposition of its theoretical framework *or* an essay on another topic of direct relevance to the practice. The work is to be submitted by noon on Monday Week 1 of Trinity Term (of the second year, in the case of part-time students). Texts must be submitted to the Chairman of the Examiners, MFA in Fine Art, c/o Examination Schools, High Street, Oxford OX1 4BG. The completed text should be submitted as a PDF (on a digital memory device), together with 3 printed copies.

### **Final Exhibition**

An exhibition - or other presentation as appropriate - of completed artworks in any medium including 2D, 3D installation, performance, moving image, writing and sound. Full time candidates must submit this by 12.00 on Wednesday of Week 7 in Trinity term. Part time candidates must submit this 12.00 on Wednesday of Week 7 in Trinity term of their second year.

## **Portfolio**

The portfolio should comprise: (1) Visual documentation of the final project, which may include up to 20 minutes of moving image in a universal file of digital format, on DVD or hard-drive; and (2) a text of not more than 2000 words to annotate and explicate the visual documentation, the provenance of the processes used, and the strategies and ideas manifest in the final exhibition. This is to be submitted by 12.00 noon on Wed. of Week 7 for full-time candidates. Part-time candidates must submit an initial Portfolio of not more than 1,000 words by 12.00 noon on Wed. Week 7 of their first year, and a final Portfolio of not more than 2,000 words by 12.00 noon on Wed. of in Week 7 of their final year.

## Examination Regulations

The Examination Regulations provide the authoritative statement on the means by which courses are examined. The regulations for the MFA can be found online at <https://www.admin.ox.ac.uk/examregs/2016-17/moffineart/studentview/>

## Examining Conventions

### **Introduction**

Examination conventions are the formal record of the specific assessment standards for the course or courses to which they apply. 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.

The Supervisory body responsible for approving the MFA examination conventions is the Ruskin Committee.

### **Rubrics for individual papers**

#### **Final Exhibition**

An exhibition - or other presentation as appropriate - of completed artworks in any medium, including 2D, 3D installation, performance, moving image, writing and sound. Full-time candidates must submit this by 12.00 noon on Wednesday of Week 7 in Trinity term. Part-time candidates must submit this by 12.00 noon on Wednesday of Week 7 in Trinity term of their second year.

#### **Portfolio**

Visual documentation of the final project and the developments leading up to its presentation, annotated and explicated through a text of not more than 2,000 words. Topics to be covered include the provenance of the processes used, strategies for assessing progress, and the ideas informing the Final Exhibition. The thought processes articulated in the Portfolio do not need to be fully resolved but there should be evidence of an ability to identify appropriate research material and to

analyse the working methods employed. The portfolio should include between 10 - 30 still images and may also include up to 20 minutes of moving image or sound work in a universal file of digital format on DVD or hard drive. If submitting 20 minutes of moving image, the number of accompanying still images should be kept to the minimum. The portfolio is to be submitted by 12.00 noon on Wednesday of Week 7 for full-time candidates. Part-time candidates must submit an initial Portfolio annotated and explicated through a text of not more than 1,000 words by 12.00 noon on Wednesday of Week 7 of their first year, and a final Portfolio annotated and explicated through a text of not more than 2,000 words in Week 7 of their final year.

### **Written Text**

A written text of at least 4,000 words accounting for the research methods used in the studio project and an exposition of its theoretical framework *or* an essay on another topic of direct relevance to the practice. Where appropriate, students may be encouraged to take an experimental approach to the practice of writing, particularly if such an approach complements their studio practice. The Written Text is to be submitted by 12.00 noon on Monday of Week 1 of Trinity Term. Part-time candidates must submit this by 12.00 noon on Monday of Week 1 in Trinity term of their second year.

### **Marking conventions**

#### **University scale for standardised expression of agreed final marks**

Agreed final marks for individual papers will be expressed using the following scale:

70-100	Distinction
60-69	Pass
0-59	Fail

### **Qualitative criteria for different types of assessment**

#### **Final Exhibition (50%)**

*Distinction* – an exceptionally original, well-planned and professionally executed exhibition or other form of presentation that shows outstanding artistic competence within its chosen media and formats. The exhibition should be informed by a challenging and reflective use of critical frameworks appropriate to the body of work and a sophisticated awareness of current issues within contemporary art.

*Pass* – an innovative, well-executed exhibition or other form of presentation that shows a high level of artistic competence within its chosen media and formats. The exhibition should show reflective use of the student's research and a good awareness of concerns in contemporary art.

*Fail* – a poorly executed exhibition or other form of presentation that is insufficiently supported by evidence of the student’s use of their research in a purposeful manner.

**Portfolio (30%)**

*Distinction* – work that documents and communicates the development of the final exhibition in inventive and original ways. The ideas, analysis and research methods deployed should show an unusually astute and complex acknowledgment of the wider context in which the research is situated.

*Pass* – work that clearly documents and communicates the development of the final exhibition and reflects cogently upon the important phases of the learning and creative process, using source materials in a highly competent manner. The work should show a reflective awareness of the learning processes involved and an understanding of the wider context in which the research is situated.

*Fail* – work that does not complement the final exhibition, gives little or no account of its development and uses documentation in a poor and/or insufficiently professional manner.

**Written Text (20%)**

*Distinction* – Work of an exceptional quality in which the methods of writing, composition and construction are coherent, inventive and informative. A self-reflective and nuanced understanding of the relationship between the written text and the student’s studio research interests should be demonstrated. The text will be informed by a sophisticated awareness of the wider context in which the overall body of work is situated and relevant theoretical issues associated with it.

*Pass* – Work that, using well-chosen methods and appropriate use of language, deploys creative writing methods and/or academic conventions directly relevant to the student’s research interests. It should also reveal an ability to engage with the wider context in which the student’s overall body of work is situated and show awareness of relevant theoretical issues associated with it.

*Fail* – Work that shows little awareness of the contemporary context for the practice, is highly derivative, poorly written and researched, and/or unreflective about the methods of its construction.

**Verification and reconciliation of marks**

All the work submitted for examination will be marked by at least two internal examiners without conferring and the results entered on separate mark sheets. The external examiner will also review all the work submitted for examination. Although a percentage of marks is allocated to each of the three assessed components, the

marking will be informed by a holistic concern for the interrelation of the Final Exhibition, Portfolio and Written Text.

Reconciliation of marks will take place through a discussion of each student's submission by the internal examiners and the external examiner to determine the final results.

### **Short-weight convention and departure from rubric**

There are no formal penalties for short-weight in the Portfolio and the Written Text. However, Portfolios and Written Texts that are significantly shorter than the rubric are likely to be inadequate in their coverage and content, and will be so marked. In the case of the Written Text candidates are reminded that the rubric is a target, but that longer pieces of writing will be accepted.

### **Penalties for late or non-submission**

The scale of penalties agreed by the board of examiners in relation to late submission of assessed items is set out below. Details of the circumstances in which such penalties might apply can be found in the Examination Regulations (Regulations for the Conduct of University Examinations, Part 14.)

<b>Late submission</b>	<b>Penalty</b>
Up to one day <i>(submitted on the day but after the deadline)</i>	-5 marks  (- 1 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 will result in the failure of the whole MFA Examination.

### **Penalties for over-length work**

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

The Board has agreed the following tariff of marks to be deducted for an over-length final Portfolio:

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

## **Final outcome conventions**

### **Qualitative descriptors of Distinction, Pass, Fail**

*Distinction:* outstanding work that goes beyond what is required by the learning outcomes outlined in the course handbook, achieving a level of excellence which consistently exceeds expectations and challenges received views while demonstrating high-levels of proficiency in professional, linguistic, academic and artistic competencies. It will demonstrate an exceptionally high level of artistic intelligence and creative coherence between the different components of the examined work.

*Pass:* work that meets the expected criteria outlined in the handbook and regulations, and that shows a high level of artistic competence within its chosen media and formats. The work should show evidence of a broad-based engagement with the field and a developed knowledge of the work's contemporary context. Textual and portfolio submissions should be well-organized, clearly argued and comprehensibly articulated while revealing visual intelligence, inventiveness and originality. There should be clear and considered relation between the three components of the examined work and all the components should be completed to a professional standard.

*Fail:* work that does not meet the assessment criteria outlined in the course handbook and regulations and is deficient in understanding and depth. Submissions in this class may show evidence of poor judgment, lack of organization and even ignorance of, or disengagement from, the subject. There may also be a shortage of finished work or supporting material.

### **Final outcome rules**

The fundamental criterion for assessment is whether, during the course of the programme, a student has effectively developed their creative practice and independent learning to reflect the course aims and objectives. As a result, the student's work should show a creative engagement with experimentation, a highly developed visual and conceptual language, and a sense of how it engages with theoretical issues that inform contemporary art practice. The work should show a confident understanding and inventive use of any chosen media and evidence a flexibility of thought between different creative processes.

The course aims to move fluidly through all aspects of the programme. Although the course learning outcomes are graded holistically, each individual component constitutes a specific percentage of the overall grade. All of the components will be examined together by the internal and external examiners.

Final Exhibition – 50%

Portfolio – 30%

Written Text – 20%

Candidates who have initially failed any element of the examination will not be eligible for the award of a Distinction.

### **Use of vivas**

Viva are not used as part of the assessment for this course.

### **Resits**

In the event that an element, or elements, of the MFA examination are failed at the first attempt, candidates are entitled to one further attempt, with resubmission of the failed element to be at the end of the Michaelmas Term following the examination. Marks for any element that has been successfully completed at the first attempt may be carried forward, and therefore it will only be necessary for students to re-sit the failed element(s).

### **Factors affecting performance**

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 very 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

components of the examination were affected, being aware that it is possible for circumstances to have different levels of impact on different elements. 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).

**Details of examiners and rules on communicating with examiners**

Subject to the approval of the Proctors, the Examination Board will comprise:

Professor Jason Gaiger (Chair of the Board of Examiners), Associate Professor, Contemporary Art History and Theory, Ruskin School of Art, University of Oxford

Professor Anne Szefer Karlsen (External Examiner), Associate Professor, Bergen Academy of Art and Design

Two Internal Examiners (to be confirmed)

Candidates should not under any circumstances seek to make contact with individual internal or external examiners about the exam.

### 3. STUDYING ON THE MFA

Students are responsible for their own academic progress. At Oxford the terms are short. For this reason, it is important that all course participants attend all of their scheduled sessions. Students' work will be continually monitored through tutorials and regular staff discussion.

#### *Access*

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

Your University card provides access to Bullingdon Road and to the High Street.

#### *Equipment and Book Deposit*

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

Before you can borrow any equipment, or take out any loans from the library, you will need to make a £100 deposit. This is refundable when you leave but is dependent upon responsible borrowing. This deposit can be paid to the office by cheque or cash. Please make cheques payable to The University of Oxford. It is your responsibility to report any damage to, or theft of, loaned materials immediately.

#### *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.

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.

The Ruskin provides fire-proof units at the Bullingdon Road site for the storage of aerosol cans. Aerosols must not be brought onto the High Street premises.

#### *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.

#### 4. COMMUNICATION AT THE RUSKIN

##### *Ruskin Mailing Lists*

Make sure that you register your preferred (i.e. either college or Ruskin) email address with the Office so that it can be added to the mailing lists. The Ruskin has a number of separate electronic mailing lists, which are used to circulate important information and allow its community to keep in touch. The relevant mailing lists for postgraduates are the 'MFA List' (MFA students only) and the 'All Students List' (all students). If you would like to email either group, you can use the following addresses:

[ruskin-mfastudents@maillist.ox.ac.uk](mailto:ruskin-mfastudents@maillist.ox.ac.uk)

[ruskin-allstudents@maillist.ox.ac.uk](mailto:ruskin-allstudents@maillist.ox.ac.uk)

Please check your email regularly (at least once a day during full term).

There is also an email list for all Ruskin graduate students (MFA and DPhil), which is used principally for communication between the two groups. Please be mindful when sending emails to a mailing list. The university has a set of guidelines that must be followed. Please have a look at the link before making your first post:

<http://help.it.ox.ac.uk/email/netiquette/index>

##### *Weekly Information and the Online Calendar*

Events and information change and develop very rapidly in the School, and you need to keep up to date. The best way to do this is via email and the web. During the term the School's Deputy Administrator, Juliet Franks, distributes a weekly email, *Foghorn*, to everyone in the School on a Thursday. This lists all the events and activities for the week ahead. However, you are reminded also to check the online calendar, where you will find all the dates of events, visitors and activities that go on in the School. You should check it daily. There are various ways in which you can see the calendar.

Follow the links to the calendar from the home page of the Ruskin website:

<http://www.rsa.ox.ac.uk>

Many calendar applications that you may use on your own computer allow you to subscribe to other calendars that use the same. This means that details will be automatically updated to your own calendar. You can subscribe to the Ruskin calendar using a link provided on the Ruskin website.

For example, one method is to use Apple's ical application for your calendar and to subscribe to the Ruskin calendar. Once you have subscribed by entering the link, the calendar automatically updates every half an hour or so with new events or changes. You can also do the same with Google calendar. By subscribing you don't need to go and get the information, it comes to you.

If you are having any problems setting this up or need further explanation, then please contact Jon Roome.

### ***Contact Details***

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

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

Brian Catling, Head of School	01865 (2) 76943
John Cussans, Course Leader and Tutor	0207 503 9767
Richard Sykes, Head of Administration & Finance	01865 (2) 76944
Juliet Franks, Deputy Administrator	01865 (2) 76946
Sue Clark, Graduate Studies Assistant	01865 (2) 76941
Ros Buck, Librarian	01865 (2) 76945
Lorraine Rathband, Finance Officer	01865 (2) 76941
Anthony Gardner, Director of Graduate Studies	01865 (2) 79312
Jason Gaiger, Tutor & Chair of MFA Exam Board	01865 (2) 76940
Ian Kiaer, Tutor	01865 (2) 76942
Daria Martin, Tutor	01865 (2) 77370
Jon Roome, Electronic Media Specialist	01865 (2) 83899
Simon Lewis, Senior Technician	01865 (2) 83898
Matthew Terry, Technician	01865 (2) 83898
Lucy Till-Awny, Receptionist, High Street	01865 (2) 76940
John Grieve, Facilities Assistant, High Street	01865 (2) 76940

All other staff contact numbers are on displayed on Ruskin notice-boards.

### **Emergency Contact Numbers:**

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

### ***Noticeboards, Student Post & University Messenger***

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

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

At the High Street, tutors have pigeonholes in the office. Student mail sent to the Ruskin is forwarded to the colleges. 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 a pigeonhole in the Ruskin office.

***Ruskin Administration and Support Team***

The office is open Monday-Friday, 9 am – 5 pm and is closed during lunch hours and meetings.

Richard Sykes is the Head of Administration and Finance at the Ruskin. Richard manages personnel issues, student administration, premises, committee work and finance.

Juliet Franks is the Deputy Administrator and works Monday – Thursday each week. Juliet addresses the School's academic administration, including the undergraduate admissions, is the alumni co-ordinator and liaises with external organisations for outreach initiatives. Juliet also manages the Professional Practice Programme and the administration for the short courses.

Sue Clark is the Ruskin's Administrative Assistant and works Tuesday – Friday each week. Sue supports the Director of Graduate Studies in the graduate admissions process and assists in all other aspects of the Ruskin's academic programmes and student projects, including the Degree Show and ARM, the student magazine, and other departmental and University awards and prizes.

Ros Buck is the Ruskin's Librarian and works part-time during each academic term, primarily on Monday afternoons, and Wednesday and Thursday mornings. Ros manages the library collections, is available for advice on postgraduate courses, can advise on new materials in the Ruskin library and assist with information about all other University libraries.

Lorraine Rathband is the Ruskin's Finance Officer and works in the office on Mondays. Lorraine processes claim forms, orders and expenses forms, and addresses other departmental financial responsibilities.

Lucy Till-Awny is the Receptionist and works in the office from 10 am – 5 pm during term time, 0<sup>th</sup> – 9<sup>th</sup> weeks. Lucy should be your first point of contact in the office for any general queries.

Jon Roome is the Electronic Media Specialist, which includes the role of IT manager. Jon is also the school's Health & Safety Officer.

Simon Lewis is the Ruskin's Senior Technician who works at Bullingdon Road to support students in the studio work and workshop needs. Technician Matthew Terry is also based at Bullingdon Road and works with Simon and Jon and, on occasion, at the High Street studios as well.

John Grieve, the Facilities Assistant at the High Street, is the person you need to contact to borrow any tools or materials held at the High Street, or discuss any particular workshop or studio requirements in the High Street building.

Angela Carpenter is the Evening Porter at the High Street who works during term time only, 0<sup>th</sup> – 9<sup>th</sup> weeks, from 5 – 9 pm each evening.

Geoffrey Howell is the Evening Porter at Bullingdon Road from Monday – Friday, from 5pm – 8 pm and from Saturdays, 10am – 4 pm, term time only.

Jonathan Gordon is the Saturday morning Porter at 74 High Street, and works on Saturdays during term time from 9 – 12.30 pm.

### *Key Academic and Administrative Staff for MFA Students*

#### Course Leader

The course leader has overall responsibility for the [MFA](#). John Cussans ([john.cussans@rsa.ox.ac.uk](mailto:john.cussans@rsa.ox.ac.uk)) is course leaders for 2016-17. He should be contacted in the first instance for matters relating to the programme.

#### Director of Graduate Studies

The Director of Graduate Studies (DGS) has general oversight of the Ruskin Graduate Programmes and their development, and has a particular responsibility for recruitment and admissions, in addition to acting as a supervisor and internal examiner. The DGS is available to provide academic advice to all graduate students and should be contacted if it has not been possible to resolve a difficulty. The Director of Graduate Studies (DGS) is Anthony Gardner ([anthony.gardner@rsa.ox.ac.uk](mailto:anthony.gardner@rsa.ox.ac.uk)).

#### College Adviser

The college adviser's field of expertise will not necessarily be fine art, but may be a related discipline. Your college adviser operates as an additional source of support, should this be required, and therefore contact may be limited or intermittent.

#### Administrative Staff

The Graduate Studies Office is split between the Ruskin's High Street site, and the Humanities Division, Humanities Divisional Office, Radcliffe Humanities, Radcliffe Observatory Quarter, Woodstock Road, Oxford, OX2 6GG. The Graduate Administrator is Mr Jeremy Moyse, tel. (2) 70068, email: [jeremy.moyse@admin.ox.ac.uk](mailto:jeremy.moyse@admin.ox.ac.uk), who should be contacted regarding meetings of the Graduate Studies Committee and of the Graduate Joint Consultative Committee. Mrs Sue Clark is the Graduate Studies Assistant at the High Street ([susan.clark@rsa.ox.ac.uk](mailto:susan.clark@rsa.ox.ac.uk)), who should be contacted in the first instance on any other matters specific to the MFA.

The Head of Administration, Richard Sykes ([richard.sykes@rsa.ox.ac.uk](mailto:richard.sykes@rsa.ox.ac.uk)), is also available to discuss any matters you wish to raise in confidence.

## *Student Consultation and Feedback*

### Graduate Joint Consultative Committee

The Graduate JCC (Joint Consultative Committee) meets once a term to discuss matters related to the postgraduate programmes, raise any issues of concern, and collect feedback from all. A further opportunity to discuss graduate matters as a group with tutors is offered in the context of the weekly Seminars and by special appointment at other times.

The MFA Rep is elected on an annual basis. A Graduate Rep chairs the JCC, which reports to the Graduate Studies Committee (GSC) and the Ruskin Committee for unreserved business at their regular meeting once a term.

### Graduate Studies Committee

The Graduate Studies Committee (GSC) is chaired by the DGS and meets in 4<sup>th</sup> or 5<sup>th</sup> week of every term. Decisions are then notified to the individual students by the Graduate Studies Office. The GSC is attended by the MFA Rep for unreserved business only.

## 5. LEARNING RESOURCES

### *University Libraries*

As a Department of the University of Oxford, the Ruskin benefits from excellent library provision.

#### The Bodleian Library

Oxford University Libraries, centred on the Bodleian, are the UK's largest academic collection. The integrated library service of the University of Oxford comprises nearly 40 libraries, many offering borrowing rights. [The Bodleian Library \(http://www.bodleian.ox.ac.uk/\)](http://www.bodleian.ox.ac.uk/) is a copyright library and as such it has long collected copies of all works published in the United Kingdom, in addition to an extensive range of foreign publications. Since it is not a lending library, its holdings are immediately available on request. A concise reference section for History of Art is currently located in the Radcliffe Camera.

#### Sackler Library

A main point of reference for most Ruskin DPhil students is the Sackler Library, one of the principal research libraries of the University, which has incorporated the collections of the former Ashmolean Library (Western Art), History of Art, East Asian Art and Classics. 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 Library

The Ruskin has its own specialised in-house library of more than 6,500 volumes, which has been entirely reconfigured over the past three years. Since summer 2004 we have evolved fully functioning lending and reference collections. Both collections include written material on art history, art theory, art techniques, exhibition catalogues and artists' monographs. There is a further deposit of 1,000 reference volumes in the Sackler Library. 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 a digital archive of the slide collection, comprising 15,000 images, is available on the departmental server. 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.

**Ruskin Library rules and regulations:**

Opening hours:

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

9 am - 12 pm Saturday (weeks 1 – 8)

Closed Sunday

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

To contact the School Librarian, Ros Buck, please dial Oxford (2) 76945, or email [rosalind.buck@rsa.ox.ac.uk](mailto:rosalind.buck@rsa.ox.ac.uk).

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

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

All DVD boxes are empty, so please request the item from the librarian before scanning the barcode. On returning the DVD please either give directly to the librarian, or place in the librarian's pigeon hole in the main office.

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

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

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

Please note, all book returns should be placed in the white book bin situated in the main library. All books not taken out of the main library should be replaced on the reshelving trolley and not reshelved by the reader.

On no account should any of the books held in the reference library be removed outside of the library. These should be re-shelved by the reader, or placed on the resolving trolley.

Further information about the library collection is available on the Ruskin website.

### *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

[OxLIP+](http://oxford1.hosted.exlibrisgroup.com:8331/V/) (<http://oxford1.hosted.exlibrisgroup.com:8331/V/>) is the Oxford Library Information Platform, gateway to all the University's extensive databases, electronic reference works, e-books and e-journals, which allows cross-searching

WebLearn (<https://weblearn.ox.ac.uk/portal/site/humdiv/ruskin>)

Virtual Learning Environment which contains induction material, course material and tools for learning.

Museums and collections -

[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)

Oxford Art Online 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 (ed. M.Kelly, OUP 1998). The main link is <http://www.oxfordartonline.com/>

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

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

### ***Graduate Seminars and Lecture List***

The Ruskin website is regularly updated to include information on the graduate seminars and artists' talks. Please consult the School lecture list every term. Hard copies are available from the Office and online at <http://www.rsa.ox.ac.uk>

Following the same link above, you are advised to consult the lecture lists of related disciplines across the Humanities and Social Sciences, in particular the lecture list of the Department of History of Art (also announced on the website <http://www.hoa.ox.ac.uk>) as well as the 'Special Lecture List'.

There is also an Oxford-wide events list available at <http://www.ox.ac.uk/events-list>

### ***IT Resources***

For advice on the use of the Ruskin's IT facilities contact Jon Roome ([jon.roome@rsa.ox.ac.uk](mailto:jon.roome@rsa.ox.ac.uk))

For IT courses run by the Oxford University Computing Services see <http://www.it.ox.ac.uk/do/training-and-facilities/itlp-courses>

You are encouraged to make use of these resources in order to establish good basic research and presentational skills (e.g. bibliographic tools, powerpoint presentations, etc.)

### ***University Language Centre***

The Language Centre is a central academic service for all matriculated students. It is open on weekdays all year, except for two weeks at Christmas and one week at Easter, and on Saturday mornings in full term.

The library is the only one in Oxford to specialise in language learning, and about 130 languages are represented. Course books are often accompanied by audiotapes, videotapes or CDs. Live satellite television is available in fourteen languages. There are numerous quiet study spaces which users are very welcome to use individually or for a language exchange.

Courses are offered in eight European languages and in Mandarin. These courses normally last all year and are very popular. Students who need a language for study or research should ask about priority application. For highly motivated students who wish to obtain a certificate, the *OPAL* programme offers fee-paying evening courses in French, German, Italian and Spanish. If you are unable to take a place on a course the librarian provides advice on self-study learning and there is guidance from advisors in French and German in the *Lambda* project.

International students whose first language is not English may take courses in English for Academic Studies, which are aimed at improving students' use of English, with classes focusing on oral English or on academic writing.

Contact: The Assistant Administrator, Oxford University Language Centre, 12 Woodstock Road, Oxford OX2 6HT. Tel: (2)83360; email: [admin@lang.ox.ac.uk](mailto:admin@lang.ox.ac.uk); <http://www.lang.ox.ac.uk/>.

## 6. APPENDICES

### *Appendix 1: Style and format of your essays and dissertation*

#### **Examination regulations**

Read carefully the regulations given in the *Examination Regulations* for the preparation and submission of theses. They are University regulations and must be complied with.

#### **Word limits**

The word limits stated include footnotes, bibliography and appendices.

#### **Styling your written work as you write it**

There are several sets of conventions and published guides to explain them. None is obligatory, but you should follow one system consistently. The forms given below should meet the needs of most candidates when they present extended written work, but other guides you could consult include:

Butcher, J. *Copy-editing: the Cambridge Handbook for editors, authors, and publishers*. 3rd ed. Cambridge: Cambridge University Press, 1992.

Gibaldi, J. *MLA Handbook for Writers of Research Papers, Theses, and Dissertations*. 6th ed. New York: Modern Language Association of America, 2003.

*Hart's Rules for Compositors and Readers at the University Press, Oxford*. 39th ed. Oxford: Oxford University Press, 1983.

Modern Humanities Research Association. *MHRA Style Book: Notes for Authors, Editors and Writers of Theses*. 5th ed. London, 1996.

*The Oxford Writers' Dictionary*. Oxford: OUP, 1990.

University of Chicago Press. *A Manual of Style*. 14th ed. Chicago: University of Chicago Press, 1996.

#### **Notes and Bibliography: Sample Citations**

The following examples illustrate citations using the *Chicago Manual of Style's* notes and bibliography system.

Examples of notes are followed by examples for how to cite the source in a bibliography.

For more details and many more examples, see Chapter 14 of *The Chicago Manual of Style*.

### **The purpose of source citations**

Ethics, copyright laws and courtesy to readers require authors to identify the sources of direct quotations or paraphrases and of any facts or opinions not generally known or easily checked. Conventions for documentation vary according to scholarly discipline, the preferences of publishers and authors and the needs of a particular work. Regardless of the convention being followed, the primary criterion of any source citation is sufficient information either to lead readers directly to the sources consulted or, for materials that may not be readily available, to positively identify the sources used, whether these are published or unpublished, in printed or electronic form.

### **Basic structure of a note**

A footnote or an endnote generally lists the author, title, and facts of publication, in that order. Elements are separated by commas; the facts of publication are enclosed in parentheses. Authors' names are presented in standard order (first name first). Titles of larger works (e.g., books and journals) are italicised; titles of smaller works (e.g., chapters, articles) or unpublished works are not italicised, but are enclosed in quotation marks.

### **Footnotes and endnotes—an overview**

As their name suggests, footnotes appear at the foot of a page. In a journal, endnotes appear at the end of an article; in a book, at the end of a chapter or, more commonly, at the back of the book. Authors can work with whichever form seems most convenient, though notes should be created with a word processor's note function to facilitate renumbering when notes are added or deleted.

### **Basic structure of a bibliography entry**

In a bibliography entry, the elements are separated by full stops rather than by commas; the facts of publication are not enclosed in parentheses; and the first-listed author's name, according to which the entry is alphabetized in the bibliography, is usually inverted (last name first). As in a note, titles of larger works (e.g., books and journals) are italicised; and titles of smaller works (e.g., chapters, articles) or unpublished works are enclosed in quotation marks but not italicised.

### **Format and placement of bibliography**

A bibliography arranged in a single alphabetical list is the most common and usually the most reader-friendly form for a work with or without notes to the text. All sources to be included—books, articles, dissertations, papers—are alphabetically arranged in a single list by the last names of the authors (or, if no author or editor is given, by the title or a keyword readers are most likely to seek). In a printed work, a bibliography is normally placed at the end.

### **Placement of note number**

A note number should generally be placed at the end of a sentence or at the end of a clause. The number normally follows a quotation (whether it is run in to the text or

set as an extract). Relative to other punctuation, the number follows any punctuation mark except for the dash, which it precedes.

“This,” wrote George Templeton Strong, “is what our tailors can do”.<sup>1</sup>

The bias was apparent in the Shotwell series<sup>3</sup>—and it must be remembered that Shotwell was a student of Robinson’s.

A note number normally follows a closing parenthesis.

(In an earlier book he had said quite the opposite.)<sup>2</sup>

### **Multiple citations and multiple references**

A note number cannot reappear out of sequence; the substance of a note that applies to more than one location must be repeated under a new note number. To avoid such repetition, especially for a longer discursive note, a cross-reference may be used.

18. See note 3 above.

Although more than one note reference should never appear at a single location (such as <sup>5,6</sup>), a single note can contain more than one citation or comment.

### **Citations plus commentary**

When a note contains not only the source of a fact or quotation in the text but related substantive material as well, the source comes first. A full stop usually separates the citation from the commentary. Such comments as “emphasis mine” are usually put in parentheses.

11. Shakespeare, *Julius Caesar*, act 3, sc. 1. Caesar’s claim of constancy should be taken with a grain of salt.

12. Little, “Norms of Collegiality”, 330 (my italics).

### **Substantive notes**

Substantive, or discursive, notes may merely amplify the text and include no sources. Such notes may augment any system of documentation. When a source is needed, it is treated as in the following example:

1. Ernst Cassirer takes important notice of this in *Language and Myth* (59–62) and offers a searching analysis of man’s regard for things on which his power of inspirited action may crucially depend.

### **Citations taken from secondary sources**

To cite a source from a secondary source (“quoted in . . .”) is generally to be discouraged, since authors are expected to have examined the works they cite. If an

original source is unavailable, however, both the original and the secondary source must be listed.

1. Louis Zukofsky, "Sincerity and Objectification," *Poetry* 37 (February 1931): 269, quoted in Bonnie Costello, *Marianne Moore: Imaginary Possessions* (Cambridge, MA: Harvard University Press, 1981), 78.

### *Chicago-Style Citation Quick Guide*

This material is derived from the following source, which you can also consult: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

#### *Book*

##### One author

Notes:

1. Michael Pollan, *The Omnivore's Dilemma: A Natural History of Four Meals* (New York: Penguin, 2006), 99–100.
2. Pollan, *Omnivore's Dilemma*, 3.

Bibliography:

Pollan, Michael. *The Omnivore's Dilemma: A Natural History of Four Meals*. New York: Penguin, 2006.

##### Two or more authors

Notes:

1. Geoffrey C. Ward and Ken Burns, *The War: An Intimate History, 1941–1945* (New York: Knopf, 2007), 52.
2. Ward and Burns, *War*, 59–61.

Bibliography:

Ward, Geoffrey C., and Ken Burns. *The War: An Intimate History, 1941–1945*. New York: Knopf, 2007.

##### For four or more authors

List all of the authors in the bibliography; in the note, list only the first author, followed by *et al.* (“and others”):

1. Dana Barnes et al., *Plastics: Essays on American Corporate Ascendance in the 1960s* . . .
2. Barnes et al., *Plastics* . . .

Editor, translator, or compiler instead of author

Notes:

1. Richmond Lattimore, trans., *The Iliad of Homer* (Chicago: University of Chicago Press, 1951), 91–92.
2. Lattimore, *Iliad*, 24.

Bibliography:

Lattimore, Richmond, trans. *The Iliad of Homer*. Chicago: University of Chicago Press, 1951.

Editor, translator, or compiler in addition to author

Notes:

1. Gabriel García Márquez, *Love in the Time of Cholera*, trans. Edith Grossman (London: Cape, 1988), 242–55.
2. García Márquez, *Cholera*, 33.

Bibliography:

García Márquez, Gabriel. *Love in the Time of Cholera*. Translated by Edith Grossman. London: Cape, 1988.

Chapter or other part of a book

Notes:

1. John D. Kelly, “Seeing Red: Mao Fetishism, Pax Americana, and the Moral Economy of War”, in *Anthropology and Global Counterinsurgency*, ed. John D. Kelly et al. (Chicago: University of Chicago Press, 2010), 77.
2. Kelly, “Seeing Red”, 81–82.

Bibliography:

Kelly, John D. "Seeing Red: Mao Fetishism, Pax Americana, and the Moral Economy of War". In *Anthropology and Global Counterinsurgency*, edited by John D. Kelly, Beatrice Jauregui, Sean T. Mitchell, and Jeremy Walton, 67–83. Chicago: University of Chicago Press, 2010.

Chapter of an edited volume originally published elsewhere (as in primary sources)

Notes:

1. Quintus Tullius Cicero, "Handbook on Canvassing for the Consulship", in *Rome: Late Republic and Principate*, ed. Walter Emil Kaegi Jr. and Peter White, vol. 2 of *University of Chicago Readings in Western Civilization*, ed. John Boyer and Julius Kirshner (Chicago: University of Chicago Press, 1986), 35.
2. Cicero, "Canvassing for the Consulship", 35.

Bibliography:

Cicero, Quintus Tullius. "Handbook on Canvassing for the Consulship". In *Rome: Late Republic and Principate*, edited by Walter Emil Kaegi Jr. and Peter White. Vol. 2 of *University of Chicago Readings in Western Civilization*, edited by John Boyer and Julius Kirshner, 33–46. Chicago: University of Chicago Press, 1986. Originally published in Evelyn S. Shuckburgh, trans., *The Letters of Cicero*, vol. 1 (London: George Bell & Sons, 1908).

Preface, foreword, introduction, or similar part of a book

Notes:

1. James Rieger, introduction to *Frankenstein; or, The Modern Prometheus*, by Mary Wollstonecraft Shelley (Chicago: University of Chicago Press, 1982), xx–xxi.
2. Rieger, introduction, xxxiii.

Bibliography:

Rieger, James. Introduction to *Frankenstein; or, The Modern Prometheus*, by Mary Wollstonecraft Shelley, xi–xxxvii. Chicago: University of Chicago Press, 1982.

Book published electronically

If a book is available in more than one format, cite the version you consulted. For books consulted online, list a URL; include the date that you accessed the book online. If no fixed page numbers are available, you can include a section title or a chapter or other number.

Notes:

1. Jane Austen, *Pride and Prejudice* (New York: Penguin Classics, 2007), Kindle edition.
2. Philip B. Kurland and Ralph Lerner, eds., *The Founders' Constitution* (Chicago: University of Chicago Press, 1987), accessed 28 February 2010, <http://press-pubs.uchicago.edu/founders/>.
3. Austen, *Pride and Prejudice*.
4. Kurland and Lerner, *Founder's Constitution*, chap. 10, doc. 19.

Bibliography:

Austen, Jane. *Pride and Prejudice*. New York: Penguin Classics, 2007. Kindle edition.

Kurland, Philip B., and Ralph Lerner, eds. *The Founders' Constitution*. Chicago: University of Chicago Press, 1987. Accessed 28 February 2010. <http://press-pubs.uchicago.edu/founders/>.

*Journal article*

Article in a print journal

In a note, list the specific page numbers consulted, if any. In the bibliography, list the page range for the whole article.

Notes:

1. Joshua I. Weinstein, "The Market in Plato's *Republic*", *Classical Philology* 104 (2009): 440.
2. Weinstein, "Plato's *Republic*", 452–53.

Bibliography:

Weinstein, Joshua I. "The Market in Plato's *Republic*". *Classical Philology* 104 (2009): 439–58.

Article in an online journal

Include a DOI (Digital Object Identifier) if the journal lists one. A DOI is a permanent ID that, when appended to <http://dx.doi.org/> in the address bar of an Internet browser, will lead to the source. If no DOI is available, list a URL. Include the date you accessed the journal.

Notes:

1. Gueorgi Kossinets and Duncan J. Watts, "Origins of Homophily in an Evolving Social Network", *American Journal of Sociology* 115 (2009): 411, accessed 28 February 2010, doi:10.1086/599247.
2. Kossinets and Watts, "Origins of Homophily", 439.

Bibliography:

Kossinets, Gueorgi, and Duncan J. Watts. "Origins of Homophily in an Evolving Social Network". *American Journal of Sociology* 115 (2009): 405–50. Accessed 28 February 2010. doi:10.1086/599247.

*Article in a newspaper or popular magazine*

The following examples show the more formal versions of the citations. If you consulted the article online, include a URL; include the date you accessed the article. If no author is identified, begin the citation with the article title.

Notes:

1. Daniel Mendelsohn, "But Enough about Me", *New Yorker*, 25 January 2010, 68.
2. Sheryl Gay Stolberg and Robert Pear, "Wary Centrists Posing Challenge in Health Care Vote", *New York Times*, 27 February 2010, accessed 28 February 2010, <http://www.nytimes.com/2010/02/28/us/politics/28health.html>.
3. Mendelsohn, "But Enough about Me", 69.
4. Stolberg and Pear, "Wary Centrists".

Bibliography:

Mendelsohn, Daniel. "But Enough about Me". *New Yorker*, 25 January 2010.

Stolberg, Sheryl Gay, and Robert Pear. "Wary Centrists Posing Challenge in Health Care Vote". *New York Times*, 27 February 2010. Accessed 28 February 2010. <http://www.nytimes.com/2010/02/28/us/politics/28health.html>.

*Book review*

Notes:

1. David Kamp, "Deconstructing Dinner", review of *The Omnivore's Dilemma: A Natural History of Four Meals*, by Michael Pollan, *New York Times*, 23 April 2006, Sunday  

	Book	Review,
--	------	---------

<http://www.nytimes.com/2006/04/23/books/review/23kamp.html>.
2. Kamp, "Deconstructing Dinner".

Bibliography:

Kamp, David. "Deconstructing Dinner". Review of *The Omnivore's Dilemma: A Natural History of Four Meals*, by Michael Pollan. *New York Times*, 23 April 2006, Sunday  
 Book Review.  
<http://www.nytimes.com/2006/04/23/books/review/23kamp.html>.

### *Exhibition Titles*

Titles of world's fairs and other large-scale exhibitions and fairs are capitalised but not italicised. Smaller exhibitions (e.g., at museums) and the titles of exhibition catalogs (often one and the same) are italicised.

the Great Exhibition of the Works of All Nations; the Great Exhibition of 1851;  
 London's Crystal Palace Exhibition; the exhibition  
 the World's Columbian Exposition; the New York World's Fair  
 the Century-of-Progress Expositions (included more than one fair)  
*but*

A remarkable exhibition, *Motor Cycles*, was mounted at the Guggenheim Museum.  
 We saw the exhibition *Ansel Adams at 100* when visiting the Museum of Modern Art.  
 We decided to buy the catalogue *Ansel Adams at 100*, by John Szarkowski.

### *Thesis or dissertation*

Notes:

1. Mihwa Choi, "Contesting *Imaginaires* in Death Rituals during the Northern Song Dynasty" (PhD diss., University of Chicago, 2008).
2. Choi, "Contesting *Imaginaires*".

### Bibliography:

Choi, Mihwa. "Contesting *Imaginaires* in Death Rituals during the Northern Song Dynasty". PhD diss., University of Chicago, 2008.

### *Paper presented at a meeting or conference*

Notes:

1. Rachel Adelman, "'Such Stuff as Dreams Are Made On': God's Footstool in the Aramaic Targumim and Midrashic Tradition" (paper presented at the annual meeting for the Society of Biblical Literature, New Orleans, Louisiana, 21–24 November 2009).
2. Adelman, "Such Stuff as Dreams".

### Bibliography:

Adelman, Rachel. "Such Stuff as Dreams Are Made On': God's Footstool in the Aramaic Targumim and Midrashic Tradition". Paper presented at the annual meeting for the Society of Biblical Literature, New Orleans, Louisiana, 21–24 November 2009.

### *Website*

A citation to website content may be styled as in the examples below. Because such content is subject to change, include an access date or, if available, a date that the site was last modified.

1. "Google Privacy Policy", last modified 11 March 2009, <http://www.google.com/intl/en/privacypolicy.html>.
2. "McDonald's Happy Meal Toy Safety Facts", McDonald's Corporation, accessed 19 July 2008, <http://www.mcdonalds.com/corp/about/factsheets.html>.
3. "Google Privacy Policy".
4. "Toy Safety Facts".

### Bibliography:

Google. "Google Privacy Policy". Last modified 11 March 2009. <http://www.google.com/intl/en/privacypolicy.html>.

McDonald's Corporation. "McDonald's Happy Meal Toy Safety Facts". Accessed 19 July 2008. <http://www.mcdonalds.com/corp/about/factsheets.html>.

### *Blog entry or comment*

Blog entries or comments may be cited formally in the following way. There is no need to add *pseud.* after an apparently fictitious or informal name. (If an access date is required, add it before the URL; see examples elsewhere in this guide.)

### Notes:

1. Jack, February 25, 2010 (7:03 p.m.), comment on Richard Posner, "Double Exports in Five Years?," *The Becker-Posner Blog*, 21 February 2010, <http://uchicagolaw.typepad.com/beckerposner/2010/02/double-exports-in-five-years-posner.html>.
2. Jack, comment on Posner, "Double Exports".

### Bibliography:

*Becker-Posner Blog, The*. <http://uchicagolaw.typepad.com/beckerposner/>.

*E-mail or text message*

E-mail and text messages may be cited formally in the following way:

Notes:

1. John Doe, e-mail message to author, 28 February 2010.

Bibliography:

Doe, John. E-mail message to author. 28 February 2010.

## ***Appendix 2: Guidance on Formatting Submitted Work***

*Paper:* The size of paper should be A4 (210 mm x 297). It should be a good quality bond paper, preferably 80 or 85 GSM, but no lighter than 70.

*Text Layout:* To allow for easy opening, the inner margin must be at least 35 mm wide. You should also leave a margin of at least 15 mm on the right-hand side and 20 mm top and bottom. The text must be printed, in double spacing, on one or two sides of each sheet. Indented block quotations, footnotes and endnotes, must be in single spacing. Single spacing should also be used for most tables, documentary material and for entries in the bibliography. Choose a traditional font for the main text of your thesis, for example Times Roman or Garamond, and leave the right-hand margin unjustified. Use a pitch in the range of 10-12 characters per inch (cpi) for fixed-pitch printers, and in the range 10 13 cpi for proportionally-spaced printers. Double spacing should be taken to mean a distance of 1/3 inch between successive lines of text.

*Binding:* It is not necessary for essays and the dissertation to be fully bound, but some kind of covers and spine, as can be purchased from most stationers, would be useful to keep the pages neat and clean.

*Pagination:* Each page after the first (by convention left unnumbered) should be numbered, preferably at the top right-hand corner, where numbers are most easily seen. Preliminary pages may be numbered in lower-case roman, counting from the title page. The rest should be numbered in arabic numerals. All inserted maps, diagrams or illustrations should be included in this sequence, as should the appendices, bibliography and index.

*Numbers of copies:* You are usually required at the time of submission to submit two copies of any written work. You should check that copies produced by xeroxing are legible; material reproduced from a faint top copy or by a badly maintained copy often appears patchy, and this is not acceptable.

### *Appendix 3: Academic Good Practice & Plagiarism*

#### *What is plagiarism?*

Plagiarism is the copying or paraphrasing of other people's work or ideas into your own work without full acknowledgement. All published and unpublished material, whether in manuscript, printed or electronic form, is covered under this definition. Collusion is another form of plagiarism involving the unauthorised collaboration of students (or others) in a piece of work.

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

#### *Why does plagiarism matter?*

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

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

- Verbatim quotation of other people's intellectual work without clear acknowledgement. Quotations must always be identified as such by the use of either quotation marks or indentation, with adequate citation. It must always be apparent to the reader which parts are your own independent work and where you have drawn on someone else's ideas and language.
- Paraphrasing the work of others by altering a few words and changing their order, or by closely following the structure of their argument, is plagiarism because you are deriving your words and ideas from their work without giving due acknowledgement. Even if you include a reference to the original author in your own text you are still creating a misleading impression that the paraphrased wording is entirely your own. It is better to write a brief summary of the author's overall argument in your own words than to paraphrase particular sections of his or her writing. This will ensure you have a genuine grasp of the argument and will avoid the difficulty of paraphrasing without plagiarising. You must also properly attribute all material you derive from lectures.

- Cutting and pasting from the Internet. Information derived from the Internet must be adequately referenced and included in the bibliography. It is important to evaluate carefully all material found on the Internet, as it is less likely to have been through the same process of scholarly peer review as published sources.
- Collusion. This can involve unauthorised collaboration between students, failure to attribute assistance received, or failure to follow precisely regulations on group work projects. It is your responsibility to ensure that you are entirely clear about the extent of collaboration permitted, and which parts of the work must be your own.
- Inaccurate citation. It is important to cite correctly, according to the conventions of your discipline. Additionally, you should not include anything in a footnote or bibliography that you have not actually consulted. If you cannot gain access to a primary source you must make it clear in your citation that your knowledge of the work has been derived from a secondary text (e.g. Bradshaw, D. Title of Book, discussed in Wilson, E., Title of Book (London, 2004), p. 189).
- Failure to acknowledge. You must clearly acknowledge all assistance which has contributed to the production of your work, such as advice from fellow students, laboratory technicians, and other external sources. This need not apply to the assistance provided by your tutor or supervisor, nor to ordinary proofreading, but it is necessary to acknowledge other guidance which leads to substantive changes of content or approach.
- Professional agencies. You should neither make use of professional agencies in the production of your work nor submit material which has been written for you. It is vital to your intellectual training and development that you should undertake the research process unaided.
- 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, visit:

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

#### ***Appendix 4: Complaints and Appeals Procedures***

1. The University, the Humanities Division and the Ruskin School of Art all hope that provision made for students at all stages of their programme of study will make the need for complaints (about that provision) or appeals (against the outcomes of any form of assessment) infrequent.
2. However, all those concerned believe that it is important for students to be clear about how to raise a concern or make a complaint, and how to appeal against the outcome of assessment. The following guidance attempts to provide such information.
3. Nothing in this guidance 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.
4. Many sources of advice are available within colleges, within faculties/departments and from bodies like 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.
5. General areas of concern about provision affecting students as a whole should, of course, continue to be raised through Joint Consultative Committees or via student representation on the faculty/department's committees.

#### **Complaints**

6. If your concern or complaint relates to teaching or other provision made ***by the faculty/department***, then you should raise it with the chairman of the Graduate Studies Committee (Dr Anthony Gardner) or with the Director of Graduate Studies (Dr Anthony Gardner) as appropriate. Within the faculty/department the officer concerned will attempt to resolve your concern/complaint informally.
7. If you are dissatisfied with the outcome, then you may take your concern further by making a formal complaint to the University Proctors. A complaint may cover aspects of teaching and learning (e.g. teaching facilities, supervision arrangements, etc.), and non-academic issues (e.g. support services, library services, university accommodation, university clubs and societies, etc.). A complaint to the Proctors should be made only if attempts at informal resolution have been unsuccessful. The procedures adopted by the Proctors for the consideration of complaints and appeals are described in the Proctors and Assessor's Memorandum [<http://www.admin.ox.ac.uk/proctors/pam/>] and the relevant Council regulations [<http://www.admin.ox.ac.uk/statutes/regulations/>]
8. If your concern or complaint relates to teaching or other provision ***made by your college***, then 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

9. An appeal is defined as a formal questioning of a decision on an academic matter made by the responsible academic body.
10. 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 on the web [<http://www.admin.ox.ac.uk/statutes/regulations/>].
11. For the examination of research degrees, or in relation to transfer or confirmation of status, your concern should be raised initially with the Director of Graduate Studies. Where a concern is not satisfactorily settled by that means, then you, your supervisor, or your college authority may put your appeal directly to the Proctors.
12. Please remember in connection with all the cases in paragraphs 5 - 7 that:
  - (a) The Proctors are not empowered to challenge the academic judgement of examiners or academic bodies.
  - (b) 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.
  - (c) On no account should you contact your examiners or assessors directly.
13. The Proctors will indicate what further action you can take if you are dissatisfied with the outcome of a complaint or appeal considered by them.

### *Appendix 5: Buildings, Health & Safety*

#### Local Rules Concerning the Land, Buildings, Services, and Facilities at 74 High Street & 128 Bullingdon Road

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

1. It is forbidden to climb on roofs or buildings.
2. Tampering with any fire precautions or fire-fighting equipment is a criminal offence, punishable in the courts by large fines and possible imprisonment. In addition, the Head of School will take the strongest possible internal disciplinary action against offenders.
3. The actual lighting of fires, or reckless behaviour likely to cause a fire, are serious disciplinary offences.
4. Students must ensure that any electrical equipment brought into the department is safe and maintained in a safe condition. Electrical circuits must not be overloaded. Improvised wiring is not permitted. Government safety regulations require that any electrical equipment brought into the department must be tested and certified as such by the designated Departmental Safety Officer. The Head of School and Safety Officer visit all the rooms in the department regularly and have the authority to remove or disable electrical equipment which is deemed to be unsafe.
5. In the interest of safety, smoking is never permitted in the School buildings at Bullingdon Road or 74 High Street. This includes the area outside the entrance to the Bullingdon Road site and the steps of the High Street building.
6. It is forbidden for students to tamper with the fabric of the building or any of its services in any way. Please note that this includes the application of paint to any electrical or heating installation, however small.
7. Students intending to display their works (e.g. in connection with an examination) must obtain express permission from the Head of School and ensure that they comply with the conditions set in each case for affixing and removing such works. Action taken by the Proctors against offenders might affect students' permission to graduate, or result in increased fines (perhaps with compensation orders to enable the School to remove the works and make good any damage).
8. Materials other than those used in normal practice i.e. chemicals, unusual paints, organic materials etc must be checked with the Safety Officer before being used in the studios.

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

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

### Health & Safety

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

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

### *Workshops*

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

### *Electrical Equipment*

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

### *First Aid*

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

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

*Fire*

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

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

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

## *Appendix 6: 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 page 177 of 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/>

Contact details for the Ruskin School's Harassment Advisors for 2016-17 are provided on the Bullingdon Road and High Street noticeboards.

The Student Union also has a Welfare Officer and a Women's Officer and works actively to promote student health and welfare. Their website offers details of the services they provide: <http://ousu.org/advice/life-welfare/>

### **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.

### Counselling service

The University has a professionally staffed confidential Student Counselling Service for assistance with personal, emotional, social and academic problems. The Service is available free to all matriculated undergraduate and graduate members of the University. Further information is available at <http://www.ox.ac.uk/students/welfare/counselling/>

Disability office

For information see <http://www.ox.ac.uk/students/welfare/disability> and <http://www.admin.ox.ac.uk/eop/disab>

Financial hardshipCollege 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](#)

### Careers Guidance

The Careers Service helps you (whether you are a current or recent Oxford University undergraduate or postgraduate student, or research staff) make and implement well-informed decisions about your career. In particular the Service encourages and enables you to appreciate and explore the range of opportunities available; to clarify your values and interests and to relate them to possible career choices; to recognise and further develop your abilities and skills; and to formulate and realise your early career plans.

The Service provides a wide range of information about occupations, employers, jobs and vacation work, postgraduate study and vocational training. Its information and reception staff are available to help you to find your way around and to find specific information or to see a Careers Adviser for a careers discussion. In addition, each day in term time, an experienced Careers Adviser is on duty in the Information Room for a 10-15 minute quick discussion and you can book for a 45 minute in-depth career review. Each term the Service lays on a full programme of talks and events. The office at 56 Banbury Road is normally open from Monday to Friday 10.00 a.m. – 5.00 p.m. Tel. (2)74646, fax (2)74653. The web-site [www.careers.ox.ac.uk](http://www.careers.ox.ac.uk) contains a wide range of guidance and information, as well as comprehensive and searchable databases of vacancies and events.

### The Equality and Diversity Unit

*“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 network of around 300 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)

#### Student Health and Welfare

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 OUSU Student Advice Service and Nightline. For more information visit: [www.ox.ac.uk/students/shw/peer](http://www.ox.ac.uk/students/shw/peer)

OUSU also runs a series of campaigns to raise awareness and promote causes that matter to students. For full details, visit: [ousu.org/get-involved/campaigns](http://ousu.org/get-involved/campaigns)

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>

#### Other

A range of services led by students are available to help provide support to other students, peer support, OUSU Student Advice Service and Nightline.

Visit: [www.ox.ac.uk/students/shw/peer/](http://www.ox.ac.uk/students/shw/peer/)

## *Appendix 7: Links to Useful Information*

### Funding

A comprehensive guide to funding opportunities is provided by the Humanities Division. For detailed information see:

<http://www.ox.ac.uk/feesandfunding/>

### Proctors' and Assessors Memorandum

[www.admin.ox.ac.uk/proctors/info/pam/index.shtml](http://www.admin.ox.ac.uk/proctors/info/pam/index.shtml)

Includes information on Welfare Matters; Oxford University Student Unions; Sport, Clubs and Recreation; Conduct; Disciplinary Procedures; Medical Incapacity; Complaints Procedures; Freedom of Speech

### Examinations: Examination Regulations -

<http://www.admin.ox.ac.uk/examregs/information/contents/>

Supervision: [Memorandum of Guidance for Supervisors and Research Students in the Examination Regulations](#)

Fieldwork: Safety in fieldwork - [www.admin.ox.ac.uk/safety/policy-statements/s5-07/](http://www.admin.ox.ac.uk/safety/policy-statements/s5-07/)

**Data Protection:** University Policy on Data Protection – <http://www.admin.ox.ac.uk/dataprotection/>

IT:

(i) Regulations and Policies applying to all users of University ICT facilities: [www.ict.ox.ac.uk/oxford/rules/](http://www.ict.ox.ac.uk/oxford/rules/)

(ii) Regulations relating to the use of Information Technology Facilities

[www.admin.ox.ac.uk/statutes/regulations/196-052.shtml](http://www.admin.ox.ac.uk/statutes/regulations/196-052.shtml)

Research Ethics

(i) Research integrity and ethics - [www.admin.ox.ac.uk/researchsupport/integrity/](http://www.admin.ox.ac.uk/researchsupport/integrity/)

(ii) Policy on the ethical conduct of research involving human participants and personal data - [www.admin.ox.ac.uk/curec/policystatement/](http://www.admin.ox.ac.uk/curec/policystatement/)

Study skills and training <http://www.ox.ac.uk/students/academic/guidance/skills>

Guidance and online training on the avoidance of plagiarism:

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

Complaints and academic appeals

<http://www.ox.ac.uk/students/academic/regulations>

University Policy on Harassment and Bullying-

<http://www.admin.ox.ac.uk/media/global/wwwadminoxacuk/localsites/equalityanddiversity/documents/harassment/harprint.pdf>

Code of Conduct for Using IT Facilities

The University regulations relating to the use of Information Technology facilities can be found at:

<http://www.admin.ox.ac.uk/statutes/regulations/196-052.shtml>

University Code of Practice Relating to Harassment

The University code of practice relating to harassment can be found at:

<https://www.admin.ox.ac.uk/eop/harassmentadvice/policyandprocedure/>