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

2019 - 2020

A WORKING GUIDE TO ESSENTIAL FACTS
A SET OF RULES AND REGULATIONS THAT DEFINE THE COURSE
AN EXPLANATION OF EXAMINATION CRITERIA
A SET OF HEALTH AND SAFETY REQUIREMENTS
Preface

This handbook applies to students studying for the Master of Fine Art in the Ruskin School of Art during the academic year 2019-2020. Students starting in other years should refer to the handbook year of issue corresponding with their first year of study.

It is intended as both a source of information in its own right, and as a guide to other sources of information. Comments on the handbook are always very welcome and should be sent to the Graduate Studies Administrator (Heather Savage) at graduate@rsa.ox.ac.uk.

The University of Oxford is a large and complicated institution but the Ruskin itself is small and intimate and, we hope, very friendly. This handbook is designed to assist you with the navigation around the many administrative processes that you will encounter whilst studying for your Master of Fine Art.

Disclaimer

This handbook provides an informal description and interpretation of the Examination Regulations. However, students who have any specific circumstances or issues should consult the Examination Regulations preferably with the help of their Supervisor and Graduate Studies Administrator (GSA). Cases can sometimes arise which need to be referred to the University’s Educational Policy and Standards Committee.

The Examination Regulations relating to this course are available at:
https://www.admin.ox.ac.uk/examregs/2019-20/moffineart/studentview/

Should there be a conflict or ambiguity between the information in this handbook and the Examination Regulations then you must follow the Examination Regulations as they are the authoritative expression of the University rules and take precedence over the content of this handbook. If you should have any concerns please contact the Graduate Studies Administrator (Heather Savage) at graduate@rsa.ox.ac.uk.

The information in this handbook is accurate as at October 2019; 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.

Policies and Regulations

The University has a wide range of policies and regulations that apply to students. These are easily accessible through the A-Z of University Regulations, Codes of Conduct, and Policies available on the Oxford Student website: http://www.ox.ac.uk/students/academic/regulations.
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<td>DGS</td>
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<td>DPhil</td>
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<td>DUS</td>
<td>Director of Undergraduate Studies</td>
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Welcome from the Head of School 
and MFA Course Leaders

We are very happy to welcome you to the Ruskin School of Art and to our lively and diverse community of artists, art historians and art theorists. Although small we are mighty and you will be able to find others here, including students, staff, visiting speakers and tutors, with whom you can share ideas and from whom you can learn, both through informal interactions and more formally in the seminars that take place throughout the year.

You will be supervised by, and have access to, people at the forefront of their field who will encourage you to aim high and be the best. We hope that you will take advantage of the many opportunities available in the School to develop your work, be that as an artist or as an art theorist.

Our administrative and technical staff will do everything in their power to ensure that your needs are met and to guide you through the administrative hurdles on your progress through the MFA programme.

But most of all we hope you find your experience here rewarding, exciting and enjoyable.

Anthony Gardner  
Head of School

Katrina Palmer  
MFA Co-convenor

Oreet Ashery  
MFA Co-convenor
INTRODUCTION

The Ruskin School of Art (RSA) and the Master of Fine Art (MFA)
The MFA is an intensive 9-month program built around three compact eight-week terms although students are expected to continue working through the winter and spring breaks. 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, typically comprising up to 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.

Committees

The Ruskin Committee (convenes Tuesday 6th week of each term)
Students at the Ruskin School of Art come under the jurisdiction of the Ruskin Committee and their responsibilities are carried out according to the decrees and regulation published each year under the title Examination Regulations (http://www.admin.ox.ac.uk/eamregs/).

Both Undergraduate and Postgraduate Student Representatives may attend this Committee meeting for Unreserved Business matters.

Graduate Studies Committee (GSC) (convenes Tuesday 4th week of each term)
In practice most responsibilities are delegated by the Ruskin Committee to the Graduate Studies Committee (GSC). This Committee is chaired by the Director of Graduate Studies (DGS) and the GSC Secretary is the GSA (Heather Savage). The Postgraduate Student Representatives also attend this Committee for unreserved business.

Graduate Joint Consultative Committee (GJCC) (convenes once a term)
The Graduate Joint Consultative Committee (GJCC) meets once a term to discuss matters relating to the postgraduate programme. The MFA Student Representatives are elected on an annual basis. Both DPhil. And MFA Student Representatives chair the GJCC, which reports to the GSC and the Ruskin Committee for unreserved business at their regular meetings once a term. Your MFA Representatives should be appointed at the beginning of the course.
GENERAL INFORMATION FOR INCOMING MFA STUDENTS

MFA Induction and Starter Information
A starter pack will have been sent to you by the Graduate Studies Administrator containing such information as Induction Schedules, Course Timetables, Student Registration etc.

If you did not receive this starter pack please contact the Graduate Studies Administrator as soon as possible.

Studying on the MFA
Students are responsible for their own academic progress. At Oxford the terms are short and 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 High Street and Bullingdon Road buildings are open from first week to ninth week from Monday – Friday, 09.00 until 21.00. On Saturdays of weeks 1-8 during term both sites are open 09.00 – 13.00. Subject to the completion of mandatory induction activities, and with the agreement of the Head of School and the Health and Safety Officer, graduate students may be provided with additional hours of access to their studios, but not to workshops. Your University card provides access to both sites.

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. Your deposit should be paid online using this link: https://www.oxforduniversitystores.co.uk/product-catalogue/the-ruskin-school-of-art/ruskin-departmental-items/library-and-equipment-deposit-2019. Any problems paying your deposit should be reported to the Graduate Studies Administrator. It is your responsibility to report any damage to or theft of loaned materials immediately.

Studio Space
All studios in the School are located within shared spaces. 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 and Safety considerations, you are not permitted to use aerosol spray paints within your studio space. You may use spray paints at Bullingdon Road but 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 both High Street and Bullingdon Road there are water coolers for your personal use. Please ensure that any food wrappers, plastic bottles/cups or general waste are disposed of in the recycling bins and disposal units provided.

CONTACTS
Key Academic and Administrative Staff for MFA Students
Course Leaders
The course leaders have overall responsibility for the MFA. Oreet Ashery (oreet.ashery@rsa.ox.ac.uk) and Katrina Palmer (katrina.palmer@rsa.ox.ac.uk) are the course leaders for 2019-2020.

Graduate Studies Administrator
Heather Savage is the Graduate Studies Administrator (GSA) based in the High Street Office (graduate@rsa.ox.ac.uk), who should be contacted in the first instance on all post-graduate issues.
**Director of Graduate Studies**
The Director of Graduate Studies (DGS) has general oversight of the Ruskin Graduate Programmes and their development. The DGS is available to provide academic advice to all graduate students and should be contacted if it has not been possible to resolve an ongoing difficulty. The Director of Graduate Studies (DGS) is Jason Gaiger (jason.gaiger@rsa.ox.ac.uk).

*Please Note: before contacting the DGS you should consult, in the first instance, with the GSA (Heather Savage). The GSA, in most instances, will be able to assist you and will refer on any issues requiring the DGS’s personal attention.*

**Head of School**
Anthony Gardner is the Head of School (anthony.gardner@rsa.ox.ac.uk) and is available to provide academic advice should difficulties exist that cannot be resolved by contacting the Course Leaders and the Director of Graduate Studies.

**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.

The Ruskin’s teaching staff also includes around 15 to 20 Visiting Tutors (VTs) in any given academic year. VTs are, in the large majority of cases, practitioners often working from London studios. They visit the School to provide teaching for an agreed number of days each term. They can be contacted via pigeon-hole in the High Street main office or via email: firstname.surname@rsa.ox.ac.uk.

**Ruskin Administration and Support Team**: The High Street Office is open Monday-Friday, 09:00 to 17:00.

Richard Sykes is the Head of Administration and Finance (HAF) at the Ruskin. Duties include personnel and financial management, as well as oversight of academic and student administration and premises management. He is also available to discuss any matters you wish to raise in confidence.

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

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

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

Lucy Till-Awny is the Communications and Events Officer and during 2019-20 will work in this role during term time on Thursdays and Fridays only until the end of March 2020. Thereafter she will work Monday-Friday term-time in this role.

Laura Unwin is the Ruskin’s Librarian and works part-time during each academic term, on Mondays and Thursdays. Laura manages the library collections, can advise on new materials in the Ruskin library and assist with information about other University libraries.

Ruth McGuire is the Ruskin’s Finance Officer and works in the office on Wednesday and Thursday only. She processes orders and expenses forms, and addresses other departmental financial responsibilities.

**Emergency Contact Numbers:**
University Security Services Emergency Number (24 hrs): 01865 (2) 89999
University Security Services General Enquiries (24 hrs): 01865 (2) 72944
Your Contact Details
We need to know how to get in touch with you. Whenever possible we will do so by use of your university email address, and you are asked to use this for all of your Ruskin-related email communications. It is also helpful if we have a mobile number for you, so it is important that you update your details on the Student Self Service as and when changes occur.

IMPORTANT DATES

Term Times
Michaelmas Term 2019  Sunday, 13 October 2019 – Saturday, 01 December 2019
Hilary Term 2020  Sunday, 19 January 2020 – Saturday, 14 March 2020
Trinity Term 2020  Sunday, 26 April 2020 – Saturday, 20 June 2020

Master of Fine Art Submission Deadlines
Dissertation Proposal  Monday, 18 November 2019 by noon (Monday, week 6, Michaelmas Term)
Draft Developing Practice Portfolio  Monday, 20 January 2020 by noon (Monday, week 1, Hilary Term)
Draft Dissertation  Monday, 27 January 2020 by noon (Monday, week 2, Hilary Term)
Dissertation Submission  Monday, 16 March 2020 by noon (Monday, week 9, Hilary Term)
Draft Developing Practice Portfolio  Monday, 27 April 2020 by noon (Monday, week 1, Trinity Term)
Studio Work Submission  Wednesday, 10 June 2020 by noon (Wednesday, week 7, Trinity Term)
Studio Work Documentation  Wednesday, 10 June 2020 by noon (Wednesday, week 7, Trinity Term)

Master of Fine Art Grant Submission Deadlines
MFA Examination Presentation Grant  Monday, 3 February 2020 (Monday, week 3, Hilary Term)
MFA Examination Presentation Grant  Monday, 11 May 2020 (Monday, week 3, Trinity Term)

FUNDING AND GRANTS
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. To allow quick payment of this grant you should submit your bank details as soon as possible to the Graduate Studies Administrator (Heather Savage) who will make arrangements for the grant to be paid by the Finance Department.

You may also be awarded up to a further £150 grant to support the costs of installing your final exhibition. If you require this Grant you must complete and submit an application (the form may be obtained from the GSA) with receipts that document how your original £500 grant was spent and with an explanation (with costings) of how the additional monies will be allocated.

Completed forms (with supporting documentation) should be sent as an email attachment to Heather Savage (graduate@rsa.ox.ac.uk ) by Monday 3rd February 2020 for Hilary Term or Monday 11th May 2020 for Trinity Term.

COMMUNICATION
Policy for Email Address Usage
Everyone within the University should use their ox.ac.uk email address for their work. We expect everyone in Humanities Division to use an ox.ac.uk email for University business.

Why is using an Oxford address preferable?
- It will enhance your credibility. An Oxford email address provides greater status when seeking out collaboration opportunities or attempting to recruit volunteers for studies.
- Oxford email addresses provide a stronger brand for individual faculties, thus increasing their standing in the minds of others.
- Using the University’s email, rather than other email address providers, reduces the risk of infringing GDPR and thus potentially jeopardising our research income due to negative publicity with funding bodies. It also reduces the risk of incurring a financial penalty from the Information Commissioner’s Office. Using unauthorised email accounts can result in compromising commercially sensitive or confidential University information. There are issues around retention and retrieval of the data with a third-party data processor who may well be outside the EEA.
• It is your official University email address and will be included on a variety of circulation lists and used for official communications. Some messages could relate to crisis situations where immediate receipt is vital.
• It is more likely to be received as a genuine communication.
• It would reduce the risk of being lost in Junk mail.

Ruskin Mailing Lists
Make sure that you register your preferred (i.e. either college or RSA) email address with the GSA so that it can be added to the mailing lists. The RSA 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 MFA students are the ‘MFA List’ (PGT students only) and the ‘All Students List’ (all students including Undergraduates). If you would like to email the MFA list or the All Students List, you can use the following addresses:

ruskin-mfastudents@maillist.ox.ac.uk
ruskin-allstudents@maillist.ox.ac.uk

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

Please be mindful when sending emails to a mailing list. The university has a set of guidelines that must be adhered to. **Please note that students should not use the mailing list to forward information that should be distributed by staff members.** Please have a look at this link before making your first post:

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

Mailing lists are for the internal communication of news, events and official School business and are designed to be flexible in facilitating communications, while maintaining the security and availability of technology resources, and maintaining consistency and appropriateness of message content and appearance.

Since it is necessary to subscribe to a mailing list in order to be able to send messages to it, all staff are subscribers. You should bear this in mind and – if you want to mail to groups of students only - you will need to compile your own mailing lists.

**Social Media Guidance**
Social Media can bring enormous benefits and opportunities to an academic community, including by enabling global communication and collaboration and promoting healthy and lively academic debate. There is, however, an inherent risk involved in using social media, in that it is an instantaneous and far reaching form of communication and inappropriate use has the potential to cause serious, and sometimes unexpected and long-term, consequences.

The University and the School encourages you to engage, collaborate and innovate through social media; however, wherever and whenever you do this, you must be aware of the potential impact on you and other users.

Social media is any online interactive tool which encourages participation, interaction and exchanges, such as blogs, discussion forums, instant messaging and any website that allows public commenting or posting. When using social media it can be tempting to speak and act in a way we wouldn’t face-to-face. Remember that innocently intended comments posted online may be misconstrued, as the written word can lack the nuances of face-to-face interaction.

IT Services have published some helpful guidance on etiquette involving the use of email and on newsgroups, much of which will be applicable for social media as well: http://help.it.ox.ac.uk/email/netiquette/index.

**Consequences of posting inappropriate material**

**Be careful not to post confidential material online without permission. This might be personal confidential information about an individual or information which is confidential for professional reasons.**

Using social media to post offensive comments, images or other content may be a breach of the Code of Discipline under Statute XI and could result in disciplinary action by the Proctors.
Remember that various civil and criminal laws apply to content posted online.

Civil claims that could be brought include actions for defamation, harassment, breach of intellectual property rights, fraudulent misrepresentation or breach of confidence. Criminal offences that could occur online include harassment, stalking, hate crimes, coercive or controlling behaviour, disclosing private sexual images without consent, blackmail, malicious communications and terrorism offences.

Be careful not to infringe copyright by posting others’ content online (photographs, text, videos, music, etc.) without ensuring that you have permission to do so. This includes checking the terms of any licence – for example, you may need to credit the author and/or link to the licence.

If you are posting an image of a logo or trademark, always check that you have permission to do this. You may have the photographer or designer’s permission, but not necessarily that of the owner of the logo/trademark.

You should also consider checking the terms and conditions of social media accounts and/or websites before uploading material as by doing so you may be releasing ownership rights and control of content.

The University is not responsible for, and does not hold any ownership of, any content posted on social media by its students. When posting online there may be circumstances in which you risk giving the impression that you are speaking on behalf of the University or your department. If in doubt, you should consider adding a disclaimer to make it clear that you are posting in a personal capacity.

**Weekly Information and the Online Calendar**

Events 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. 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.

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

**Noticeboards, Student Post and University Messenger**

There are a number of notice boards at both HS and BR with details of forthcoming exhibitions and other events across the University, including external prizes, seminars and trips. These notice boards 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, as well as a list of key dates.

At HS, tutors have pigeonholes in the main office. Student mail sent to the Ruskin is forwarded to their College. The University messenger system, where mail is transferred to all other departments and Colleges, collects and delivers to the Ruskin regularly. Any mail for this service can be left in the main office.

**FACILITIES : High Street and Bullingdon Road**

74 High Street (old historic building and home to administrative staff)

This building is close to the centre of the city and has four levels from basement studios to a top floor mezzanine. It stands next door to the Exam Schools, on the corner of Merton Street.

**Library:** focuses on fine art, art history and theory, art techniques and human anatomy. There is a particular emphasis on 20th and 21st century materials and the Ruskin’s collection complements the research collections at the Bodleian and Sackler Libraries. All Ruskin students are able to borrow books if they have paid their £100 deposit (see previous information).
Theory Studio: houses the reference library, and provides a workspace for postgraduate research. It is a quiet space with desks, lamps and electrical sockets for charging laptops etc.

Ruskin students do not need to book to use this space, as it is freely available between Monday – Friday from 09:00-21:00, and on Saturdays from 09:00–12.30.

Ruskin Main Administration Office: Home of all administrative support staff including your Graduate Studies Administrator, Heather Savage.

Foyer: is used as an exhibition space by students, for individual and group displays. It is also used for the annual large-scale anatomy exhibition at Easter. Biannual drawing sales (public fundraising events) take place in the foyer.

Old Masters’ Studio: is used for presentations and talks and can accommodate up to 50 people. It is a versatile space that can also be used for group crits, to photograph and document student work and for informal gatherings and committee meetings. There is a projector, speakers for audio and film projections and a drop-down screen. Tables are also available, along with stackable seating. The office can provide a laptop for talks, or dongles to link guest laptops to the projector.

The Drawing Studio: used for the teaching of the anatomy course and is also where BFA students can select studio space. In term time, the evening life drawing classes are based in one half of this studio and outside of term the studio is used for short courses and access workshops. There are drawing boards, easels and donkeys available for student use. In addition, for life drawing and anatomy teaching, there are two skeletons, a mattress and screen, a platform and large mirror.

Mezzanine: is a small gallery area which contains DPhil studio space.

 Studios: there is a top floor studio for undergraduates and a further studio area for postgraduates.

128 Bullingdon Road (purpose built and state-of-the-art)

Project Space: Measuring approximately 20m², this space can be used for student exhibitions, performances and film screenings. The main window uses smart glass panels to provide privacy when required, or act as a large back screen projection screen, allowing the front of the building to serve as a large screen. Whilst students can book the area for their independent and / or collaborative projects, it is also used for group crits, the weekly series of talks in term by visiting speakers and for photography and film workshops.

Print Room: provides facilities for students to explore and develop their fine art practice through both traditional and contemporary printmaking techniques. The studio has provision for intaglio, relief, and screen printing. Housing a 66cm x 121cm [26” x 48”] Rochat etching press, we offer autographic intaglio using traditional hard and soft grounds, drypoint, aquatint and chine colleee. Zinc is etched in nitric. In screen printing the studio is equipped with 2 new 30” x 40” Natgraph Hand Tables, 2 drying racks, a back lit washout booth, Natgraph UV exposure unit, screen drying room, and a 1.5m lightbox for working on artwork and film positives. The studio uses the TW Graphics water-based screen-printing ink system. The recent addition of a Beevers hydraulic Press with a 22” x 16” platen, facilitates the production of lithographs, etching, relief, collagraph, embossings, and die cut work.

Throughout the academic year students have the opportunity to learn techniques and processes which are taught and facilitated by practising artists and printmakers through a course of regular technical workshops taught by studio staff, printmaking-related events, and invited practitioners and speakers.

Media Lab: is designed to be an open exploratory space: users can work with image, video and physical production using the inventory of equipment, much of which is sourced from the MIT FAB Lab inventory. The main media lab area has two large format printers, a laser cutter, vinyl cutter, milling machine, and 3d printer. There is an electronics / soldering area where students undertake physical computing projects using arduino, raspberry pi, and other sensors and electronics. The media lab studio is mainly Mac-based with a number of iMacs connected to video grade central storage. Each student has their own home account, which is available
at whatever workstation they are using. Software includes Adobe Suite, max-map, Final-Cut Pro, Ableton Live, and Logic Pro. Other software may be acquired and used when necessary to a project.

A range of equipment can be borrowed, including Canon 5D cameras, a Black Magic Cinema Camera, various microphones and audio hard disk recorders, as well as portable projectors. Digital files can be produced in the media lab and sent to the workshop wood CNC machine and Metal plasma CNC machine.

The media lab also includes three edit suites.

One is contained within the media lab room and acts as a general edit suite as well as an ingest station for material shot with the black magic camera. One is an acoustically treated sound room with a 7.1 Genelec surround sound system, audio recording facility, midi keyboards and large screen. One is a control room for the project space below, where audio and video can be controlled, as well as the main large screen projector and the two side projectors. The slide projectors are mapped to the Project Space front ‘smart screen window’ which can act a giant back screen projector providing a video / image interface with the outside front of the building. The project space also has a 7.1 surround sound speaker system so work produced in the audio edit suite can be easily presented in the Project Space.

_Casting Room:_ is a bespoke wet and dry facility for mould-making and casting a variety of materials. These include rigid mould-making in plaster and fibreglass as well as flexible mould-making in silicones and vinyl mould. In addition, we also do life-casting here. We can offer a range of casting mediums such as polyurethane and polyester resins, glass-reinforced plastics (GRP), silicone and polyurethane rubber and foams, cement fondue, Jesmonite and plaster. We also have a vacuum forming machine available, as well as filtering down draught tables for both dust and resins.

_Metal and Wood Workshops:_ are setup for fabricating and manipulating metal. We can offer arc-welding, MIG and TIG welding in mild, stainless steel in addition to aluminium. The welding area is equipped with both overhead extraction and a filtered down draught table. We can cut metal in a number of ways: cold cut saw, angle grinder, guillotine, band saw, hand-held plasma cutter or our state-of-the-art CNC plasma-cutting table. Shaping the metal can be done with the fly press, slip roller, finger break and an induction forge.

The wood workshop is equipped with table saw, sliding miter chop saw, pillar drill, bandsaw, disk and belt sanders and a 3.5 metre wall.

_Reference Shelves:_ A selection of manuals and technical guides are provided for students for their practical and studio work. In particular, these titles are for the practice of printmaking, digital art, photography and sculpture.

_Studios:_ both MFA and DPhil students are based here.

_Seminar Room:_ is a staff room which is occasionally used for staff meetings. If the room is not required by staff members then students may ask to use it but staff requirements take priority. There is a full complement of AV equipment for use in presentations and talks.

**ROOM BOOKINGS**

You may book rooms (should they be available) for student meetings, groups crits, etc.

In the High Street building you may book the OMS although it should be noted that this room is heavily booked as it is used for committee meetings, interviews etc. At Bullingdon Road you may book the Project Space and, only if not being used by staff members, the Seminar Room.

To check the availability of rooms and/or to book a room please email: reception@rsa.ox.ac.uk in the first instance.

**RESEARCH ETHICS (INCLUDING CUREC)**

The University is committed to ensuring that its research involving human participants is conducted in a way that respects the dignity, rights, and welfare of participants, and minimises risk to participants, researchers, third parties, and to the University itself. All such research needs to be subject to appropriate ethical review.
The University and the School regards research integrity as a core value and has a longstanding commitment to ensuring that it is embedded in its research culture and activity. The University’s Academic Integrity in Research: Code of Practice and Procedure states that all its researchers, be they staff, students or visitors, are expected to maintain the highest standards of rigour and integrity in all aspects of their research. To facilitate this, the University and therefore the School is guided by the Central University Research.

It is very important that no research is undertaken until ethical clearance has been granted. Retrospective clearance cannot be granted, and the lack of ethical clearance will reduce the integrity of your work, pose reputational damage to the School and University and will likely hinder your ability to publish.

If you have ANY concerns about ethics approval for your research and study or you are unsure if you require ethics approval please contact Heather Savage (Graduate Studies Administrator) as soon as possible.

All CUREC forms submitted for research by Postgraduate Students must be sent to the Graduate Studies Administrator who will arrange for the Director of Graduate Studies to assess the forms in the first instance.

*Please note that the Ruskin is unable to support any research after the submission of your work in June and will therefore be unable to sign or approve any CUREC forms that fall outside the duration of your course.

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.
**Dissertation (Extended Written Text in Exam Regs)**

- Identify and use appropriate artistic and research methods relevant to your studio practice
- Identify artistic questions, hypotheses and concerns informing the Final Project and Dissertation
- 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
- Contain documentation of practice development evidenced through significant works made, and research undertaken, during the year
- 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

**Michaelmas Term**

begins with introductory presentations by all students on the MFA program introducing their work and research interests. These will be followed by studio tutorials with the personal tutor and elective tutors, Student-led Research Seminars, workshops in Text, Documentation and other relevant skills, and Personal Tutor Group Crits. 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. Proposal for their written text project to be submitted in week 6 that will be discussed with their personal tutor in week 7 or week 8. There will be regular Visiting Speakers throughout the term and initial degree-show planning meetings in week 8.

**Hilary Term**

Personal and Elective studio tutorials continue, as do Text tutorials. A draft version of the Developing Practice Portfolio is submitted for discussion in the first tutorial. Project Space Seminars run on a weekly basis. Each will install a piece of work in the Project Space and this will be followed by a 45-minute group discussion of the work. Visiting Speakers also continue throughout the term. At the beginning of week 2 students submit first draft of their written text, which will be discussed by their personal tutor in week 4. Degree show planning meetings will take place in week 8. On Monday of week 9 the final written text of is submitted.

**Trinity Term**

is primarily dedicated to the development of the work for the final show. Studio tutorials and tutor group crits occur throughout the term. A draft version of the Developing Practice Portfolio is submitted for discussion in the first tutorial. The exhibition installation for final examination begins in week 6 and is completed to a deadline of noon on Wednesday week 7, after which the work is documented and examined. The Developing Practice Portfolios will be submitted by the same deadline of noon on Wednesday 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.
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 Visiting Speakers, seminars, peer-group debate, personal tutorials and group crits. 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.

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 analyse 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 Group Crits (referred to as Practice Seminars in Exam Regs)
In the Studio group crits students will present finished work or work-in-progress to the peer group and two core members of faculty. The crits 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.
Tutor Group Critics
All students will be designated one of four personal tutors who will conduct short studio crits with their tutee group throughout 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 professional practice, others relate to 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. Students are encouraged to experiment with the form of the seminar according to the orientation of their current studio work and research interests. The seminars will take place throughout Michaelmas term and will be convened by core MFA faculty the direction of the debate and discussion will run according to MFA student interests. The MFA Research Seminar is also intended to provide a critical and theoretical resource for the student’s Dissertation.

Continuous Formative Assessment
Students present their studio work to members of academic staff and peers on a regular basis in tutorials and studio crits. Both of these forums offer students assistance in reflecting on their endeavours 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 formative assessment. During a tutorial, observations and evaluations are made regarding the work presented for discussion. Tutorials assist the student to analyse 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.

Part-time schedule variances from the timetable:
You are expected to attend approximately half of the seminars, crits and workshops each year.
First year part-time students are not expected to give a presentation at the research seminar during Hilary Term. Your research presentation is on Wednesday of week 2 Trinity Term, Year One.
Part-time whole group crits are in Hilary Term of Year Two.

Part-time dissertation deadlines
YEAR ONE
Monday of week 6 Michaelmas Term Year One: submit up to 250 words outlining a subject of interest
Monday of week 2 Hilary Term Year One: submit up to 500 words describing your dissertation proposal.
YEAR TWO
Monday of week 6 Michaelmas Term Year Two: submit 2-3000 word draft
Part-time developing practice portfolio deadlines

YEAR ONE
During Year One your DPP will be reviewed by your tutor at your Trinity Term tutorials.

YEAR TWO
Monday of week 1 Hilary Term Year Two: submit first draft of DPP
Monday of week 1 Trinity Term Year Two: submit second draft of DPP
Wednesday of week 7 Trinity Term Year Two: submission of final DPP

Dissertation (Extended Written Text in Exam Regs)

Relevant Deadlines and Submission Details:
- Dissertation Proposal: Monday, 18 November 2019 by noon (Monday, week 6, Michaelmas Term)
- Draft Dissertation: Monday, 27 January 2020 by noon (Monday, week 2, Hilary Term)
- Final Dissertation Submission: Monday, 16 March 2020 by noon (Monday, week 9, Hilary Term)

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.

Submission Details:
- The Dissertation Proposal, which should be no longer than 500 words, should be emailed to the Graduate Studies Administrator (Heather Savage) by noon on the 18th November 2019. The proposal should be submitted on a word document although a PDF is also acceptable.
- The Draft Dissertation Text, a 2,000 – 3,000 word draft of the final Dissertation text, should be emailed to the Graduate Studies Administrator (Heather Savage) by noon 27th January 2020.

Please note that if you are unable to meet these deadlines you should email the GSA as soon as possible.

The final and formal Dissertation Submission MUST be submitted by noon 16th March 2020. If you do not submit before this time you will incur penalties on your final mark. Useful information for submitting work maybe found here: https://www.ox.ac.uk/students/academic/exams/submission?wssl=1

The submission should comprise of the following:

a) A completed Declaration of Authorship which you should request from your GSA (Heather Savage)
b) Your submitted work is marked “blind” and you should only include your candidate number (your name should not appear anywhere on the work) at the top of each page of your submitted work
c) Your submitted essay should be submitted in PDF format on a USB stick (we recommend buying an inexpensive one as you may not have the USB stick returned) along with three printed copies. Your printed copies maybe in any font but should be easily readable, of a reasonable font size and you should only print on one side of the paper. Any form of binding maybe used.
d) The Declaration, the USB stick and the printed copies should be submitted in one envelope with your candidate number written on the top right hand corner and should be addressed to the Chairman of the Examiners, MFA in Fine Art, c/o the Examination Schools, High Street
e) You MUST submit your material in good time to the Exam Schools as there can be lengthy queues as it approaches 12 noon

If you have any queries about the format or submission process please contact the GSA as soon as possible

Content Details:
Students will write a text of at least 4,000 words and not more than 6,000 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.
Developing Practice Portfolio

Relevant Deadlines and Submission Details:
Draft Developing Practice Portfolio Monday, 20 January 2020 by noon (Monday, week 1, Hilary Term)
Draft Developing Practice Portfolio Monday, 27 April 2020 by noon (Monday, week 1, Trinity Term)
Final Developing Practice Portfolio Wednesday, 10 June 2020 by noon (Wednesday, week 7, Trinity Term)

Submission Details:
The Draft Developing Practice Portfolio should be submitted to your Personal assigned tutor by the time and date listed above.

The final and formal Developing Practice Portfolio should be submitted in the following manner:
The submission should comprise of the following:
   a) A completed Declaration of Authorship which may be found using the link above
   b) Your submitted work is marked “blind” and you should only include your candidate number (your name should not appear anywhere on the work) at the top of each page of your submitted work
   c) Your Portfolio can be printed using any reasonably sized font and should consist of no more than 30 pages. The Declaration, the printed material (and DVD, USB etc. if applicable) should be submitted in one envelope with your candidate number written on the top right hand corner and should be addressed to the Chairman of the Examiners, MFA in Fine Art, Ruskin School of Art, 128 Bullingdon Road, Oxford

Please note that if you do not submit in time you will incur an academic penalty to your final score.

Content Details:
Students are encouraged to keep a reflective journal of their experiences during the program. This will assist them when organizing towards their Developing Practice Portfolios. The Portfolio should include a text of not more than 2,000 words and no more than 30 pages (to include images) and may be accompanied by up to 20 minutes of moving image in a universal file of digital format, on DVD or hard-drive. This Portfolio should annotate and explicate 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.

Please note that drafts of the Developing Practice Portfolio are submitted at the beginning of each term for discussion with the student's personal tutor.

Final Exhibition and Degree Show: An exhibition - or other presentation as appropriate - of completed artworks in any medium, including 2D, 3D installation, performance, moving image, writing and sound.

Relevant Deadlines and Submission Details:
Studio Work Submission Wednesday, 10 June 2020 by noon (Wednesday, week 7, Trinity Term)

The Final Exhibition contains the work students have chosen to be examined for their final degree. Its coordination and planning are done in collaboration with the MFA cohort, the Degree Show Tutor, technical support staff and the MFA core team. This is a mandatory part of the examination of each student’s work which subsequently forms part of any public Degree Show. The Degree Show itself is however not part of the marked assessment. Its organization, funding, promotion, production and documentation will be decided on and coordinated by the MFA cohort in consultation with the MFA Degree Show Tutor, BFA Cohort, Individual Colleges and Ruskin Staff.

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.
Assessment, Monitoring and Examinations

Students are graded on a Distinction, Merit, Pass and Fail basis using the University scale for standardised expression of final marks.

**Distinction:** [Final mark: 70-100]: 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.

**Merit:** [Final mark: 65-69]: work that exceeds the criteria outlined in the handbook at points, and shows a high level of artistic competence within its chosen media and formats. The work should show evidence of astute analysis and sophisticated questioning with the field and a developed knowledge of the work’s contemporary context. Work across all submitted elements should be well-organized and articulate 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.

**Pass:** [Final Mark: 50-64]: 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:** [Final Mark: 0-49]: 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.

Rubrics for individual papers

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.

**Merit:** an innovative, well-structured and soundly exhibition or other form of presentation that shows artistic refinement and originality 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 an in-depth and specific employment 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.
Merit: work that documents and communicates the development of the exhibition in clear, inventive and original ways. The methods and ideas focused upon are described in a manner that shows rich understanding and astute reflection as well as a complex acknowledgement 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.

Merit: A high quality work with methods of construction that are coherent, inventive and informative. A self-reflective and nuanced understanding of the relationship between the written text and the student’s 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 independently marked by at least two internal examiners. 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.

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.)

<table>
<thead>
<tr>
<th>Late submission</th>
<th>Penalty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to one day (submitted on the day but after the deadline)</td>
<td>-5 marks</td>
</tr>
<tr>
<td></td>
<td>(-1 percentage points)</td>
</tr>
</tbody>
</table>
Each additional day
(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)

| 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 Dissertation (Extended Written Text in Exam Regs) or final Portfolio:

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

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

**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.

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

Examiners to be confirmed subject to the approval of the Proctors.
Anonymity of Submitted Work
All examination of work undertaken for Oxford University degrees adheres to the principle of ‘blind’ marking, in which candidates’ personal identity is not made known to the examiners by name. Work must therefore be submitted with your candidate number as identifier, and not your personal name. This includes all written, visual and exhibited work.

DEPARTMENTAL STATEMENT OF PROVISION FOR POSTGRADUATE TAUGHT STUDENTS

What induction arrangements will be made? Induction sessions are organized by the school according to need, the earliest will begin at the start of Michaelmas Term, which will complement induction sessions offered by your College.

What workspace will be provided? Shared studio space is provided for all MFA students.

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 and 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.

Which research seminars will be available? MFA Research Seminars run on Wednesday in Michaelmas and Studio Crits in Hilary Term. 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.

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 with various aspects of professionalization and research. 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.

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.

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

**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, 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

**School:** Within the School, your supervisor(s), DGS and the GSA are all available to offer advice. The GICC provides a channel through which graduate students’ views and concerns can be discussed and brought to the attention of the School’s main governing body, the Ruskin Committee.

**How many hours’ contact time with my personal tutor or other tutors can I expect to have?** Contact time across the course includes engagement through seminars, workshops and tutorials. On average students have seminars weekly, and receive tutorials and workshops biweekly.

**Graduate Supervision Reporting (GSR):** http://www.admin.ox.ac.uk/studentsystems/gsr/

Each term, students use GSR to complete a self-assessment report on their academic progress, and raise any concerns or issues regarding their academic progress. PGT students are also asked to identify skills developed and training undertaken or required. Reporting is strongly recommended for students.

Students are encouraged to use this opportunity to:

- Review and comment on their academic progress during the reporting period
- Measure their progress against the timetable and requirements of their programme of study
- Identify skills developed and training undertaken or required
- List their engagement with the academic community
- Raise concerns or issues regarding their academic progress to their supervisor
- Outline their plans for the next term

Frequently asked questions may be found here: https://projects.it.ox.ac.uk/gsr-faqs-for-students

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. They 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.

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 DGS and to your College Advisor. When the supervisor sections are completed, you will be able to view the report, as will your DGS and your College Advisor. The DGS is 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).
LEARNING RESOURCES

University Libraries
The Ruskin School of Art, as a department of the University of Oxford, benefits from excellent library provision.

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

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

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

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

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

The Ruskin Librarian
Laura Unwin is the Ruskin Librarian her normal working hours are Monday and Thursday 09:30 – 14:30 (weeks 0-9). She is here to help so please email her at: laura.unwin@rsa.ox.ac.uk with any enquiries during term-time. Please contact: graduate@rsa.ox.ac.uk during the vacation period.

Library Opening Hours
Monday – Friday: 09:00 – 17:00 (week 0)
Monday – Friday: 09:00 – 21:00 (weeks 1-9)
Saturday: 09:00 – 13:00 (weeks 1-8)
Closed Sunday.

The Ruskin Library is open during term-time only but should you require access during term time contact your GSA, Heather Savage.

Library Loan Information
All Ruskin students may borrow from the main library (once they have paid their £100 deposit) and use the reference collection. Items can be located through the SOLO online catalogue at: http://solo.bodleian.ox.ac.uk

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

<table>
<thead>
<tr>
<th>Item Loan Type</th>
<th>Number of Items</th>
<th>Loan Period</th>
<th>Renewals</th>
<th>Fines for Late Returns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard Loan</td>
<td>6</td>
<td>14 days</td>
<td>6 times</td>
<td>20p per day</td>
</tr>
<tr>
<td>Short Loan</td>
<td>2</td>
<td>3 days</td>
<td>6 times</td>
<td>£1 per day</td>
</tr>
<tr>
<td>DVDs</td>
<td>1</td>
<td>7 days</td>
<td>N/A</td>
<td>£1 per day</td>
</tr>
</tbody>
</table>

Please note, all returns should be placed in the white book bin situated in the main library. Books not taken out of the main library should please be replaced on the re-shelving shelf and not re-shelved by the reader. Items from the reference library should not be removed from the library. These should be placed on the re-shelving trolley after viewing.

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

Additional information regarding the RSA library can be at the Ruskin website at:

http://www.rsa.ox.ac.uk/about/library

**Electronic Information Resources**

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

**SOLO (Search Oxford Libraries Online):** [http://solo.bodleian.ox.ac.uk](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-direct.hosted.exlibrisgroup.com/V](http://oxford1-direct.hosted.exlibrisgroup.com/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](https://weblearn.ox.ac.uk/portal/site/humdiv/ruskin) A Virtual Learning Environment which contains induction and course materials and tools for learning.

**Museums and Collections:** [http://www.ox.ac.uk/about_the_university/museums_and_collections/index.html](http://www.ox.ac.uk/about_the_university/museums_and_collections/index.html) information about the holdings at the University.


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

**Suncat:** [http://suncat.ac.uk/](http://suncat.ac.uk/) provides locations to journals throughout the UK, and links to articles and tables of contents.

**Graduate Seminars and Lecture List**

The Ruskin website is regularly updated to include information on the graduate seminars and Visiting Speakers. Please consult the School lecture list every term. Hard copies are available from the Office and online at [http://www.rsa.ox.ac.uk](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](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](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)

For IT courses run by the Oxford University Computing Services see: [https://www.it.ox.ac.uk/it-training](https://www.it.ox.ac.uk/it-training)

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.)
Equipment for Loan
There is a booking system within the school so Fine Art students can take out on loan cameras, sound and film equipment for their projects.

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; http://www.lang.ox.ac.uk/.

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 their Dissertation, but other guides you could consult include:


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”.\(^1\)

The bias was apparent in the Shotwell series\(^2\)—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.)\(^2\)

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 \(^5\) \(^6\)), 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.


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 inspired 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.


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:

Bibliography:

Two or more authors
Notes:

Bibliography:

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:

Bibliography:
article.
Notes:
Bibliography:

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:
Bibliography:

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:
4. Stolberg and Pear, “Wary Centrists”.
Bibliography:

Book review
Notes:
1. David Kamp, “Deconstructing Dinner”, review of The Omnivore’s Dilemma: A Natural History of Four Meals,
2. Kamp, “Deconstructing Dinner”.
Bibliography:
Kamp, David. “Deconstructing Dinner”. Review of The Omnivore’s Dilemma: A Natural History of Four Meals,

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 catalogues (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:
2. Choi, “Contesting *Imaginaires*”.

**Bibliography:**

**Paper presented at a meeting or conference**
Notes:
2. Adelman, “Such Stuff as Dreams”.

**Bibliography:**

**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.
3. “Google Privacy Policy”.

**Bibliography:**

**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:

**Bibliography:**

**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.
**ACADEMIC GOOD PRACTICE AND PLAGIARISM**

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

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

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

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

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

**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 Ruskin’s committees.

**Complaints**

1. If your concern or complaint relates to teaching or other provision made by the Ruskin, then you should raise it with the chairman of the Graduate Studies Committee or with the Director of Graduate Studies as appropriate. The GSC or the DGS will attempt to resolve your concern/complaint informally.

2. 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 University Student Handbook known as Proctors and Assessor’s Memorandum [https://academic.web.ox.ac.uk/complaints] and the relevant Council regulations [http://www.admin.ox.ac.uk/statutes/regulations/]

3. 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.

Note that complaints about the Ruskin’s facilities should be made to the Head of Administration, Richard Sykes. If you feel unable to approach either the DGS or the HoA you may contact the Head of School, Anthony Gardner.

**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.

LOCAL RULES CONCERNING THE LAND, BUILDINGS, SERVICES, AND FACILITIES AT 74 HIGH STREET AND 128 BULLINGDON ROAD

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

1. It is forbidden to climb on roofs or buildings.
2. Tampering with any fire precautions or fire-fighting equipment is a criminal offence, punishable in the courts by large fines and possible imprisonment. In addition, the Head of School will take the strongest possible internal disciplinary action against offenders.
3. The actual lighting of fires, or reckless behaviour likely to cause a fire, are serious disciplinary offences.
4. Students must ensure that any electrical equipment brought into the department is safe and maintained in a safe condition. Electrical circuits must not be overloaded. Improvised wiring is not permitted. Government safety regulations require that any electrical equipment brought into the department must be tested and certified as such by the designated Departmental Safety Officer. The Head of School 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. From 7 January 2019 the prohibition has been extended to cover the use of electronic cigarettes or similar devices (‘vaping’).
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 affect 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 AND 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 and 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 are 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 extinguishers are stationed in all buildings and staff and students are required to familiarize themselves with their location. Fire alarms are tested every week at BR on Monday mornings, and at the HS on Friday mornings. Tests last just a few seconds. If the alarm rings at any other time, or lasts longer than a few seconds you should follow the building evacuation procedures. Fire drills are conducted periodically, when you should follow the building evacuation procedure.

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.

SPECIALIST SERVICES
Equality and Diversity at Oxford
“The University of Oxford is committed to fostering an inclusive culture which promotes equality, values diversity and maintains a working, learning and social environment in which the rights and dignity of all its staff and students are respected.” University of Oxford Equality Policy

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 reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and/or belief, sex and sexual orientation. Visit our website for further details or contact us directly for advice: edu.web.ox.ac.uk or equality@admin.ox.ac.uk.

The Equality and Diversity Unit also supports a broad network of harassment advisors in departments/faculties and colleges and a central Harassment Advisory Service. For more information on the University’s Harassment and Bullying policy and the support available for students visit: edu.web.ox.ac.uk/harassment-advice  
Information about the Ruskin’s Harassment Officers may be found on the notice boards in both the High Street and Bullingdon Road buildings.

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

**Student Welfare and Support Services**

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

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

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

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

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

**Dyslexia**

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

**Financial Hardship**

**College hardship funds**

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

**University Hardship Fund**

The Committee on Student Hardship makes awards on the grounds of unforeseeable hardship and may provide help in the form of a grant or loan, depending on the applicant’s circumstances. Awards to successful applicants are made on the basis of a comparison of a student’s finances for the current academic year with University estimates of finances required. The Committee meets on a termly basis but will not normally consider more than one application per student per year, unless there have been significant changes in that student’s circumstances. Awards generally do not exceed £2000. All students registered for a degree at the University are eligible to apply to the Committee.

You should collect a form from your College Secretary and visit the College Hardship Officer at your College before completing the application. Your application will need to be supported by both your College and your tutor/supervisor.
Deadlines: Monday of fourth week (Friday of second week in Trinity Term). All parts of the application form must have been received by these dates. Your College will send the form in on your behalf when all parts have been completed. Application forms are available from College Secretaries and College Hardship Officers.

Further information at: http://www.ox.ac.uk/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.
Further information at: www.ox.ac.uk/students/international_students/

**Childcare Services**
Full information available at: http://www.admin.ox.ac.uk/eop/child

**Skills Development, Employability and Careers Support**
There are a number of services and programmes across the University that provide support in developing yourself both personally and professionally. These opportunities complement the development opportunities provided through your own activities – within and beyond your research - and those provided by your faculty.

**Humanities Researcher Development and Training Programme**
The Humanities Researcher Development and Training Programme is a comprehensive personal and professional development programme of events, opportunities, workshops and resources to support and develop Humanities researchers at all stages of their career from postgraduate level upwards. Some opportunities are bespoke and developed in-house; others are provided through external partners, student support services or in partnership with faculties. The programme serves all the faculties of the Humanities Division and any researchers working in Humanities-related subject areas.

The aims of the programme are:
- To train our postgraduate students and postdoctoral researchers to become research leaders of the future
- To empower postgraduate students and postdoctoral researchers to become pioneers in a range of careers and professions, within and beyond the sphere of higher education
- To enhance our postgraduate students’ and postdoctoral researchers’ disruptive voice as active citizens who are confident speaking truth to power, and as ambassadors for the Humanities

Experiential, hands-on learning is fundamental to our approach, with student-led and early career researcher-led initiatives and projects being generated and supported through a range of funds and initiatives such as the AHRC-TORCH Graduate Fund, Student Peer Review College, and the annual Public Engagement with Research Summer School. All of these mechanisms are in turn run (with support from the Researcher Development and Training Manager) by early career researchers themselves.

**How to get involved**
The Humanities Researcher Development and Training Programme is open to all postgraduate students (Master’s and DPhil) and early career researchers (including college appointments and those on teaching-only contracts) in the Humanities Division.\(^2\) An extensive programme of opportunities runs throughout the academic year, arranged into a number of ‘pathways’:

- **Business and Entrepreneurship** – pitch an idea to the Humanities Innovation Challenge Competition and win £2,000, or find out what history can teach us about entrepreneurship through the Said Business School’s series of lectures on ‘Engaging with the Humanities’
- **Career Confidence** – explore your options, develop your CV, draft cover letters for roles within or beyond academia, practise fellowship interview techniques, enhance your digital profile or learn how to give a teaching presentation. We work closely with the Careers Service, who offer tailored support for postgraduate and postdoctoral researchers (see below)

\(^2\) Postgraduate students in social sciences who are in receipt of AHRC funding are also eligible to participate.
Digital Humanities – learn how to encode text, 3D-scan museum objects and write code, or participate in the world-leading Digital Humanities at Oxford Summer School

Heritage – network with industry leaders in the heritage sector, learn how to set up a research collaboration with a heritage organisation, take a tour of a museum under development with a lead curator, or contribute to Trusted Source, the National Trust’s research-led online knowledge bank

Public Engagement with Research – create a podcast, practise on-camera interviews, learn the techniques of ‘storytelling’ when talking about your research, apply for funding to support a public engagement project for your research through the Graduate Fund, or participate in the annual Public Engagement with Research Summer School

Preparation for Academic Practice – attend workshops on writing journal articles, preparing for the DPhil viva, organising a conference, or using EndNote. Pitch your idea for a monograph to editors from world-leading publishing houses, and prepare a fieldwork application for ethical review.

Creative Industries – participate in workshops led by organisations in the creative industries, develop a research collaboration, or learn about career opportunities in this sector

Teaching – build on the training offered by your faculty (Preparation for Learning and Teaching at Oxford) and gain accreditation to the Staff and Educational Development Association by enrolling in Developing Learning and Teaching seminars. Attend workshops on applying your teaching experience to the job application process, or learn how to teach with objects at the Ashmolean Museum.

All our events and opportunities are free to attend, and a number of workshops, particularly those in the ‘Preparation for Academic Practice’ pathway, are repeated each term. See www.torch.ox.ac.uk/researcher-training for the calendar of upcoming events and for more information about the programme. You can also email the Humanities Researcher Development and Training Manager, Caroline Thurston, at training@humanities.ox.ac.uk if you have any queries.

Unsure where to begin or how to use your time here most effectively? A one-to-one conversation with a Careers Adviser may help! Come and discuss your personal career plans, aspirations and worries in a confidential setting: appointments can be made via CareerConnect.