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# Welcome to Ruskin School of Art

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. You will be supervised by, and have access to, people at the forefront of their field who will encourage and support you during your time at the Ruskin. We hope that you will take advantage of the many opportunities available in the School to help you develop outstanding work.

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 in the seminars that take place throughout the year. Our professional and studio staff will do everything in their power to ensure that your needs are met and to guide you through any administrative hurdles you encounter or technical challenges you face on your progress through the MFA programme. Most of all we hope you find your experience here rewarding, exciting and enjoyable.

| | | |
|---|---|---|
| **Ian Kiaer*** | **Oreet Ashery (MT)** | **Onyeka Igwe (HT/TT)** |
| **Head of School** | **Course Director** | **Course Director** |

*Daria Martin returning as HoS for TT27

**MASTER OF FINE ART 2026-27**
**HANDBOOK V 1.0**

The information in this handbook is accurate as at 1st October 2026.
It may be necessary for changes to be made in certain circumstances:
https://www.ox.ac.uk/admissions/graduate/courses/changes-to-courses

If changes are made, the department will publish a new version of this handbook with a list of changes and students will be informed.

The handbook is designed to assist students with the navigation of administrative processes that they will encounter whilst studying on the MFA.

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**ACRONYMS USED IN THE HANDBOOK**

| | |
|---|---|
| AC | Academic Committee |
| BR | Bullingdon Road |
| Crits | Critiques |
| DGS | Director of Graduate Studies |
| DPhil | Doctor of Philosophy (PhD) |
| EdC | Education Committee |
| Exam Regs | Examination Regulations |
| GJCC | Graduate Joint Consultative Committee |
| GSA | Graduate Studies Administrator |
| GSR | Graduate Supervision Reporting |
| H&S | Health and Safety |
| HAF | Head of Administration & Finance |
| HoS | Head of School |
| HS | High Street Building/Site |
| HT | Hilary Term |
| Hum Div | Humanities Division |
| MFA | Master of Fine Art |
| MT | Michaelmas Term |
| OMH | Old Music Hall |
| REP | Representative |
| RSA | Ruskin School of Art |
| TT | Trinity Term |
| UG | Undergraduates |

# Introduction

The MFA (Master of Fine Art) is an intensive 9-month programme built around three compact eight-week terms, with students expected to continue working through the winter and spring breaks. Students will conduct their practice within the context of an inter-disciplinary postgraduate, arts research environment.

The MFA programme encourages students to enhance their understanding of materials, media, processes and technical skills; to reflect critically on 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 programme are deeply woven into the learning methodology and comprise an essential part of the holistic tutorial, seminar, and studio learning environment.

## Finding your way around

### MFA INDUCTION AND STARTER INFORMATION

Information about the induction week and a draft timetable is sent to students before the start of term. Anyone who has not received a starter pack should contact graduate@rsa.ox.ac.uk

**HANDBOOK**

This handbook applies to students studying for the Master of Fine Art at the Ruskin School of Art, Oxford, during the academic year 2026-27. It is intended as both a source of information in its own right, and as a guide to other sources of information.

Any queries about the handbook should be sent to the Graduate Studies Administrator at: graduate@rsa.ox.ac.uk

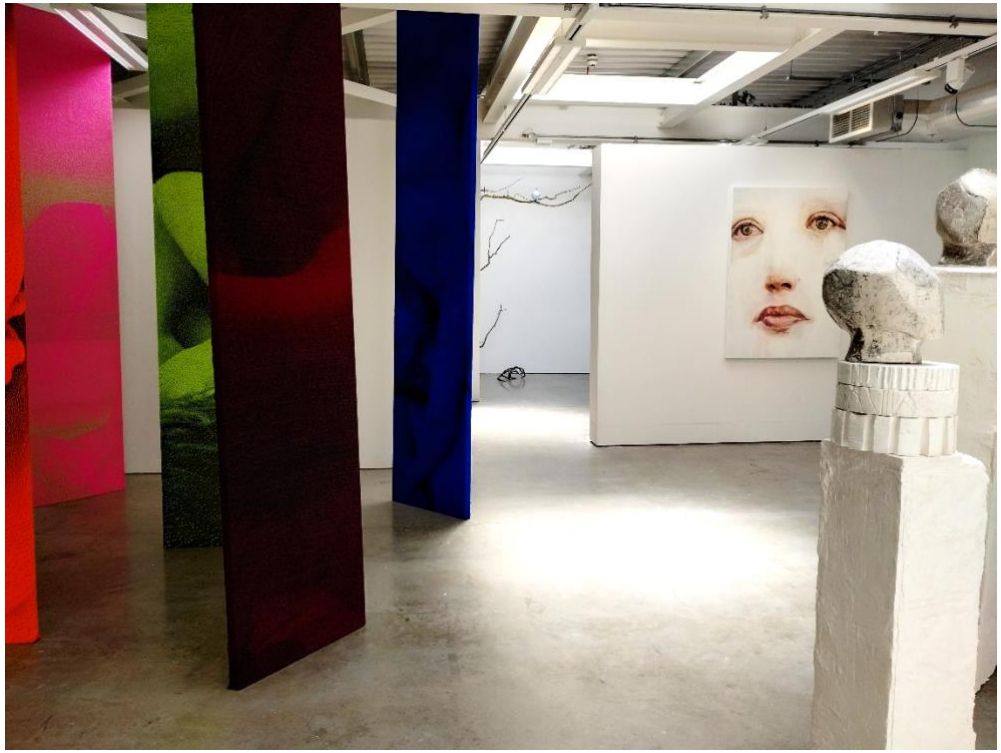
**POLICIES AND REGULATIONS**

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: https://www.ox.ac.uk/students/academic/regulations

## ACCESS TO RUSKIN BUILDINGS

For 2024 to 2027 the High Street offices and BFA studios have relocated to the Old Music Hall (OMH) on the Cowley Road, whereas BFA and postgraduate studios in 128 Bullingdon Road remain unchanged. Both OMH and Bullingdon Road buildings are staffed from first week to ninth week Monday to Friday. On Saturdays of weeks one to eight, both sites are open in the morning. 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.

Please note that Ruskin buildings are for the use of Ruskin staff and students only.







**RUSKIN BUILDINGS OPENING TIMES:**

Bullingdon Road and OMH:
Mon-Fri 09:00 – 21:00 (Weeks 1-9)
Saturday 09:00 – 12:45 (Weeks 1-8)
Outside term, BR: 8-4 or 9-5, depending on staff annual leave

Lone working agreement (see induction with Jon Roome) allows postgraduates access from 8am to midnight, 7 days/week.

Total Bullingdon Road building closure with no student access:
**Easter** – Good Friday to Easter Monday (i.e. 4pm Thursday to 9am Tuesday)
**Christmas** – 18 December 5pm until 4 January 9am
**Examination**: Trinity Term Tues week 8 noon until Thurs 5pm (may open earlier, watch out for email on the day)

After the examination period lone working stops and building access is 9-4.

See page 38 and CANVAS for further information on Ruskin spaces and facilities:
https://canvas.ox.ac.uk/courses/299302/modules

Accessibility Guide:
https://www.accessguide.ox.ac.uk ruskin-school-of-art

# Studying on the MFA

At the forefront of our learning and teaching strategy on the MFA is a desire to create an inspiring, challenging, and supportive learning environment for every student. The curriculum has been built with the understanding that students will only be able to fully develop their competences with effective engagement across the various components of the course and peer learning. As the course is short and intensive, it is expected that students will commit fully to the curriculum and attend all their scheduled sessions.

## OVERVIEW

The course comprises regular one-to-one tutorials and seminars, focused on students' research and practice, and their interdependent development. There are no separately taught history and theory modules on the course. A programme of dedicated masterclasses and skills workshops, specifically for the MFA, runs alongside the Ruskin's fortnightly Visiting Speakers series.

MFA students work with a designated Studio Practice Tutor for the whole year, and an Extended Text Tutor in Michaelmas and Hilary terms. Elective tutorials are also scheduled with visiting artists and Ruskin tutors and group studio crits with MFA faculty and visiting tutors take place each term.

Students attend Masterclasses with visiting artists and Ruskin tutors, which are programmed specifically for the MFA and take place across the year. Workshops are scheduled to support students in gaining specific technical knowledge and skills. Group and individual sessions are held with the Course Leader to help prepare students for submission of the three components of the final assessment:

**TIMETABLE**

The MFA Timetable is on the Master of Fine Art course page in Canvas. The timetable gives detailed information about each term's scheduled teaching and events: https://canvas.ox.ac.uk/courses/299302/modules

**STUDIO SPACE**

MFA students are provided with a studio on the first floor of the Bullingdon Road building. The MFA space comprises individual studios alongside flexible shared areas, creating a spacious and responsive learning environment.

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See page 38 for information about facilities at Bullingdon Road.

the Extended Text, digital Portfolio of Studio Practice, and Final Exhibition. Students' Final Exhibition, submitted and examined in June, opens to the public as the MFA Degree Show, which is conceived and coordinated collectively by MFA students with support from MFA tutors and staff, studio staff, and technicians.

See pages 12 - 14 for MFA teaching and learning strategy and learning outcomes.

See pages 9-10 for more information about the Final Exhibition and Degree Show.

See pages 18-21 for guidance relating to the Final Assessment.

# 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 studious enquiry into the forms, meanings, knowledges and experiences that emerge from the production of a body of artistic works, and to assist students in recognizing the questions, ideas or themes that motivate their practice. Students present their studio work to academic staff and peers on a regular basis in tutorials, practice seminars and studio crits. These forums allow students to engage in processes of reflective assessment in order to analyse chosen working methods, see how their research is progressing, 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.

**HOLISTIC APPROACH**

There are no taught history and theory modules on the course. The theoretical and scholarly aspects of the programme are deeply woven into the learning methodology and comprise an essential part of the holistic tutorial, seminar, and studio learning environment.

See pages 18-21 for details of the three components comprising the final assessment, which are marked by the examination panel with a concern for their interrelation.

## STUDIO PRACTICE TUTORIALS

Students will be assigned a Studio Practice Tutor who they see regularly for three tutorials each term (one of these can be a group tutorial). In addition, students are invited to sign up for one elective tutorial with visiting artists and Ruskin tutors each

term. Studio tutorials are usually around an hour long, and Studio Practice conduct a combination of individual and group tutorials with their tutees over the year.
The tutorial system is at the heart of the MFA teaching strategy. During a tutorial, observations and evaluations are made regarding the work presented for discussion. Tutorials assist the student to analyse their working processes, hone aims and intentions, and determine areas of further research. Tutorials are an excellent place for students to ask questions, identify any problems arising in their work, hone their aims and intentions and determine areas of further research. Students are not expected to make or complete works specifically for tutorials, but to prepare what they would like to focus on and discuss.

## EXTENDED TEXT TUTORIALS

Students will be assigned an Extended Text tutor for five tutorials over Michaelmas and Hilary Terms. In Michaelmas Term there will be an introduction to the Extended Text, followed by a draft proposal writing session. Introductory group tutorials with your Extended Text Tutor will be followed by an individual tutorial before the end of term. In Hilary Term there is a group tutorial following the draft submission, and then two further tutorials before the final submission in week 9.

## RESEARCH SEMINARS - MICHAELMAS TERM

The seminars take place weekly throughout Michaelmas term, supported by MFA staff. It includes 1.5 hours of writing workshops with Oreet Ashery and Jennifer Lauren Martin, followed by students' presentations. Students will respond to a short text of their choice, present their take on it (50 minutes) and lead a conversation with the whole cohort. Texts to be discussed will be sent to the cohort by the students presenting the week before. Students are encouraged to experiment with the form of the seminar according to the orientation of their studio practice and research

**TUTORIALS: PEOPLE**

MFA students see their allocated Studio Practice Tutor and Extended Text Tutor for individual and small group tutorials. Students are encouraged to look at MFA faculty and tutor profiles on the Ruskin website and elsewhere online, and research visiting artists' practices.

**MFA tutors 2026-27**

*Studio practice tutors*
Adham Faramawy
Eddie Peake
Maryam Tafakory
Wilson Villaverde

*Extended Text tutors*
Jennifer Lauren Martin
Jade Montserrat
Jaimini Patel
Giulia Smith
Vera Mey

*Mentor* Mason Leaver-Yap

interests. The Research Seminar is an opportunity to share knowledge rigorously while being open to experimental forms of presentation. This is an important space to develop critical thinking around art practices and exhibition making.

## PRACTICE SEMINARS - HILARY TERM

Each week, a group of MFA students will install their work (finished or WIP) for discussion with the peer group, MFA staff, and tutors. The Practice Seminars are intended to stimulate critical and constructive discussion amongst the group and to help orientate students towards their final exhibition in a critical and self-reflective manner.

For those presenting, the practice seminar offers a key opportunity to reflect with peers on the development and exhibition of artwork. Staging work for a group encourages thinking through the work's reception and its mode of address when it is made public. Whether the work presented is finished or still developing, it should be installed with an exhibition situation in mind, taking account of the audience and the space in which it is being presented. It is this approach that will most assist students' understanding of how the work stages its subject and generates meaningful interpretation. This will also assist the peer group in reflecting on one another's artistic decisions and so offer the most astute discussions of the work's connotations and implications. For those not presenting work, the practice seminars are 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 discourses of contemporary art; and to practice the articulation of viewpoints.

### STAGING ARTWORK

Students should install their work for the seminar with an exhibition situation in mind. The MFA space comprises individual studios and flexible shared areas, including a large project space, allowing students to experiment with situating their work in varied spaces as it is developing. Students have time ahead of their seminar to set up and install work in the MFA project space or Bullingdon Road project space. The presenting students should work together to prepare the space and thoughtfully install their work for discussion.

In June, students install their Final Exhibition in the MFA space. Over the year, students are encouraged to actively consider the specific architecture, layout, and possibilities of the space as they work in it together.

## STUDIO CRITS

Throughout the year there will be studio walkthrough crits. You are encouraged to prepare in advance and use these crits to experiment with different ways of staging, installing, or performing your work, and speaking about it with the group.

## WORKSHOPS AND MASTERCLASSES

MFA workshops and masterclasses run throughout the year and have been programmed specifically to support the development of students' skills and competences. MFA students are expected to attend all sessions.

## VISITING SPEAKERS

The fortnightly Visiting Speakers programme is intended to open conversation and steer the intellectual and artistic direction of the School. Students are expected to attend all these events. Some speakers offer small group seminars or workshops.

## FINAL EXHIBITION & MFA DEGREE SHOW

At the end of Trinity term, students submit their Final Exhibition in the MFA space at Bullingdon Road or other agreed location, with studios and shared areas reconfigured to support a compelling and thoughtful installation of everyone's work. Throughout the course, in practice seminars and studio crits, students will consider how staging artworks for exhibition shapes their development and realisation. Students will gain experience of working together within the varied MFA spaces through group seminars, group tutorials, group crits, and masterclasses.

**COHORT MEETINGS**
These take place each term in the MFA Studios to address any questions, issues or concerns relating to the course.

Students are supported to collectively curate the space, taking account of the overall layout and how audiences will navigate and experience the works. Individual artworks will be best served in a group show that is well conceived and integrated within the space as a whole and where the interrelationship of works has been carefully considered throughout. It is therefore important that discussion about each student's plans begins early in Trinity term with peers, studio staff, the Degree Show Tutor, and MFA staff. There is much to do and learn during this intense period and productive working relationships will ensure the process is rewarding.

After the Final Exhibition has been examined, the MFA space will be opened to the public for the MFA Degree Show, which runs concurrently with the BFA Degree Show. Organization and promotion of the event is done collectively by the MFA/BFA. To facilitate coordination and equitably share responsibilities, students may form working groups at the end of Hilary term to oversee, for instance, the development of a publication and strategies for publicising the show online.

After the Degree Show closes, students deinstall their work and clear the MFA space before Ruskin buildings close at the end of Week 9.

@ruskinmfa Instagram account is run by MFA students to showcase work and publicise events, such as the Degree Show. Students using social media to post content online, including student-run Ruskin accounts, must familiarise themselves with the University's full social media guidance: https://www.ox.ac.uk/students/life/it/socialmedia

We strongly recommend that learning environments, such as seminars, do not feature on social media. If students do post content from seminars online they should obtain permission from all students and tutors present.

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For more information, see Communication on page 35

## GRADUATE SUPERVISION REPORTING

In Weeks 6 and 7 of 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 receive a link by email to submit their report. GSR should not be used as a mechanism for complaints.

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For further information on Graduate Supervision Reporting see https://www.ox.ac.uk/students/academic/guidance/student-self-service

# Aims and Objectives

## 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 associated critical and theoretical concerns. Understanding of varied contexts, materials, media and technical skills will be developed to enable students to employ them flexibly in a range 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 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 alternatives.

### ORGANIZATION, COMMUNICATION AND DISTRIBUTION

Students are expected to develop the capacity to plan, manage and direct creative projects, to communicate their intentions, processes and perceived results to an informed audience, and develop a reflective balance between these.

It is expected that they will be able to see how the 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.

## Teaching and Learning

### TEACHING STRATEGY

The course relies on a range of teaching methods, including individual tutorials, peer-led discussion, research and practice seminars, masterclasses, workshops, and studio walkthrough crits. Students explore different modes of communication and expression in a mutually supportive, peer-group environment.

The aim is to assist students in developing their own resources and skills to support their creative abilities as agents who can shape contemporary art and its discourses. The MFA fosters learning across research, practice, and professionalization with an understanding that these are interrelated, and that skills are not developed in isolation but through the interweaving of diverse activities.

## LEARNING STRATEGY

We believe in the importance of students achieving independence of thought in the way they approach their studies, and they are offered considerable freedom in how they interpret the assessed components of the programme and its learning outcomes. The curriculum is designed to support students in developing this independence. They are expected to commit fully to it and to actively participate in all their scheduled sessions.
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.

## 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 emerge 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 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.

# Learning outcomes

## FINAL EXHIBITION

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

## DOCUMENTATION OF STUDIO PRACTICE

- Document the development of the final project.
- Evidence development through documentation of significant works made, and research undertaken, during the year.
- Demonstrate critical reflection and analysis of research in significant stages of development.
- Communicate in clear, comprehensible form across effectively selected visual and textual components.
- Use source materials effectively and creatively.

## EXTENDED TEXT

- Identify and use research methods relevant to the studio practice.
- Identify artistic questions, hypotheses and concerns informing the studio project.

**INTERRELATION OF COMPONENTS**

Although the learning outcomes 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. The course has an holistic approach that values the interconnectedness of all three components.

- Analyse and synthesize different methods and approaches.
- Communicate intentions, experiences and understandings in clear and comprehensible language.
- Conduct self-directed research.
- Evidence awareness of issues within contemporary art and art theoretical debates of relevance to personal studio, writing and research practices.

# Examination

Students should familiarise themselves with the Examination Conventions (p 24 in this handbook) for the MFA, which give information about how the final work is marked and what happens if work is submitted late.
The Extended Text is submitted via Inspera. Students must familiarise themselves with the system prior to submission. There is a wide range of resources to help students on the Oxford Students website:
https://www.ox.ac.uk/students/academic/exams/submission

## PLAGIARISM

Plagiarism is presenting someone else's work or ideas as your own, with or without their consent, by incorporating it into your work without full acknowledgement. All published and unpublished material, whether in manuscript, print
ed or electronic form, is covered under this definition.
Plagiarism may be intentional, reckless, or unintentional. Under the regulations for examinations, intentional or reckless plagiarism is a disciplinary offence.
Students must familiarise themselves with the University's guidance on plagiarism:
www.ox.ac.uk/students/academic/guidance/skills/plagiarism

## RUSKIN AI POLICY

Where AI is integral to the creation of the work, AI should be mentioned on the submission declaration (in Inspera) in the list of materials/media used. For the Extended Text and the Documentation of Studio Practice use of AI should be

**DISCLAIMER**

The Examination Regulations relating to the MFA are available at:
https://examregs.admin.ox.ac.uk/Regulation?code=moffineart

The MFA Examination Regulations are the definitive guide for the submission timeline. If there is a conflict between information in this handbook and the Examination Regulations, then students should follow the Examination Regulations. Please contact the GSA with any queries about Exam Regulations: graduate@rsa.ox.ac.uk

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For more information about Oxford Examinations and Assessments see:
https://www.ox.ac.uk/students/academic/exams

▶

See page 24 Examination Conventions for the MFA.

mentioned and referenced in the work itself, including any list of materials used. AI technology to assist with a disability (such as voice recognition software for transcriptions or spelling and grammar checkers) may be used and does not have to be declared.

### 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.
Please see CANVAS for more information:
https://canvas.ox.ac.uk/courses/299302/pages/study-skills-and-other-useful-info?module_item_id=3242540

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Students should contact the GSA if they are unsure about whether their research may require ethics clearance: graduate@rsa.ox.ac.uk

# Components of the final assessment

The final assessment comprises three components, which are submitted separately: the Extended Text (25%), digital Documentation of Studio Practice (25%), and the Final Exhibition (50%). Although the appointed panel of examiners allocates a percentage of marks to each of the components, the marking will be informed by a holistic concern for their interrelation.

Draft submissions of the Extended Text and Portfolio of Studio Practice will be read and viewed by MFA staff and tutors, who provide feedback in a combination of group and individual tutorials. Although draft submissions are not examined, the drafting process and associated discussions with tutors and peers form an important part of the development of students' work towards the final assessment.

# Submission deadlines

All submission deadlines are noon on the listed dates. If students have queries about the submission process or if they are unable to submit draft or final work by the deadline, they should contact the GSA as soon as possible. Work submitted after the final deadline will incur penalties on the mark. Detailed instructions for submission processes will be provided nearer the time.

| | | |
|---|---|---|
| **Michaelmas** | | |
| Week 3 Friday | Extended Text | Draft proposal |
| Week 5 Tuesday | Extended Text | 500 word proposal |
| **Hilary** | | |
| Week 1 Monday | Extended Text | 2-3000 word draft |
| Week 2 Monday | Documentation of Studio Practice | First draft |
| Week 9 Monday | Extended Text | FINAL |
| **Trinity** | | |
| Week 1 Monday | Documentation of Studio Practice | Second draft |
| Week 4 Monday | Documentation of Studio Practice | Third draft |
| Week 8 Tuesday | Documentation of Studio Practice | FINAL |
| Week 8 Tuesday | Final Exhibition | FINAL |

**CANDIDATE NUMBER**

Submitted final work is marked “blind” by the appointed examiners. Students should not include their name anywhere on the submission, only their candidate number. You can find your candidate number in Student Self Service > Examination and Assessment Information.

**TERM DATES**

https://www.ox.ac.uk/about/the-university/facts-and-figures/dates-of-term

# Extended Text

*A17934S1 Extended Text in Support of Studio Work*

## CONTENT

Extended Text refers to the written component (submitted as a PDF) of students' final submission to be examined, alongside their exhibition of art works and the Documentation of Studio Practice (submitted as a PDF). Examiners take an holistic and interrelated approach to all three components to assess students' overall practice.

Students will write a text of at least 4,000 words and not more than 6,000 words. Please consider that 6,000 as an upper limit should be justified by the demands of the essay – meeting a 4-5,000 word limit should be sufficient in most cases. The text can take the form of art writing, creative writing, academic writing, or a multi-register approach to writing. The text must have a relationship to the student's practice, even if it is not directly speaking about the practice. If the Extended Text refers to the student's art practice it must be of different nature and not repeating the Documentation of Studio Practice component. The Extended Text must include a bibliography of source material that was used to inform the writing. This could be books, essays, films, exhibitions, interviews and so forth. It is expected that the Extended Text will have some relationship to contemporary art discourses, at least in parts.

The written text will be considered an integral part of the student's overall artistic production during the year. Writing will be based on the student's artistic and related research interests and will evolve in relation to experiences and learning during the programme. Students are encouraged to take an experimental approach to the practice of writing, particularly if such an approach complements the studio practice.

**WORD LIMITS**

Word limits include footnotes, endnotes and appendices, but exclude acknowledgements, bibliography, glossary, table of contents and image captions.

**STYLE AND FORMATTING OF WRITTEN TEXTS**

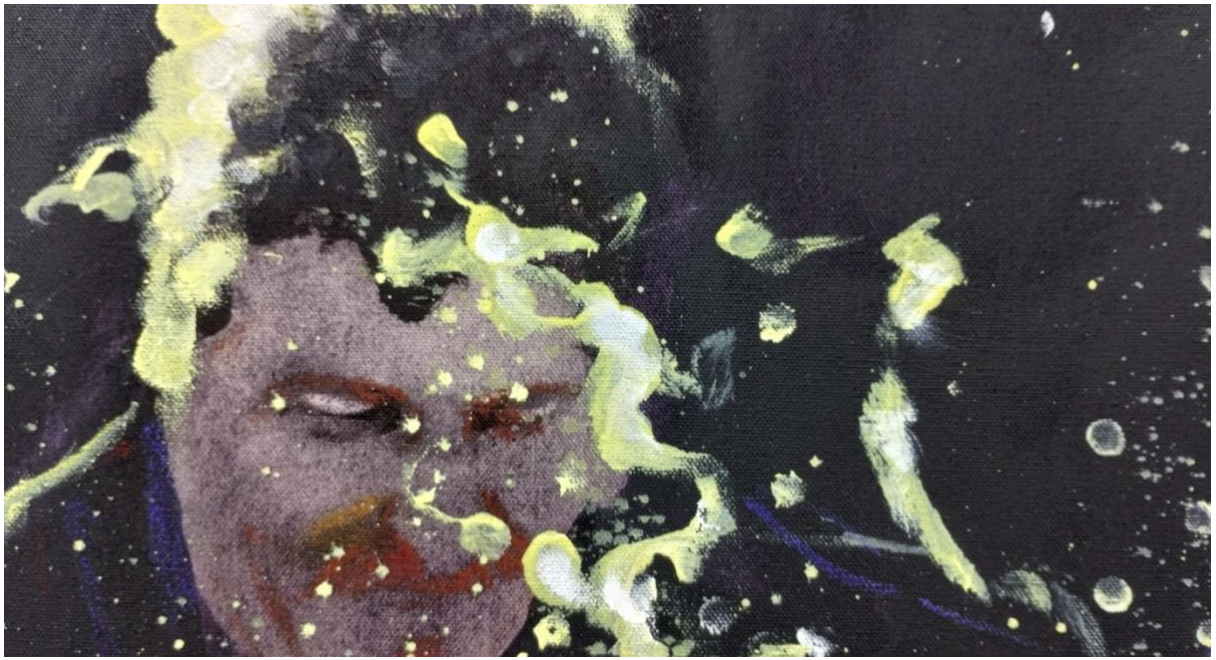
Students should familiarise themselves with the guidance on styling and formatting their texts for submission: https://canvas.ox.ac.uk/courses/299302/pages/guidance-on-formatting-and-plagiarism?module_item_id=3242532

**Michaelmas**

| | | | |
|---|---|---|---|
| WEEK 3 | Friday | draft proposal | PDF by email to GSA |
| WEEK 5 | Tuesday | 500 word proposal | PDF by email to GSA |

**Hilary**

| | | | |
|---|---|---|---|
| WEEK 1 | Monday | 2-3000 word draft | PDF by email to GSA |
| WEEK 9 | Monday | 4-6000 word FINAL | PDF via Inspera |



# Documentation of Studio Practice

*A19316S1*

## CONTENT

The digital Portfolio (PDF) of Studio Practice should detail the processes used and the provenance of strategies and ideas manifest in the Final Exhibition of artwork. It should focus on the journey towards your final artwork rather than trying to explain/show the artwork itself. It could/should include discarded ideas, your thought processes and the development towards your final submission.
The Portfolio should include documentation of the studio practice by photographic and/or time-based (video, sound) and textual material of up to 2,000 words, to include notes of explanation and any contextualising statements. Viewing time by examiners is 20 minutes for each portfolio. Students are advised to navigate the number of images included or lengths of video/sound works within this timeframe.
The final submitted PDF could be constructed in Word, InDesign, GoogleDocs, Keynote or any other preferred platform.

| **Hilary** | | | |
|---|---|---|---|
| WEEK 2 | Monday | First draft | PDF by email to GSA. To be viewed by the mentor during one-to-one tutorials |
| **Trinity** | | | |
| WEEK 1 | Monday | Second draft | PDF by email to GSA. To be viewed with brief feedback sent to students by the mentor |
| WEEK 8 | Tuesday | FINAL | PDF via Inspera |

The first and second drafts of the Portfolio are discussed with the mentor in a series of individual and group tutorials. Students are also encouraged to discuss their developing Portfolio with their Studio Practice Tutor.

# Final Exhibition

*A19315S1 Presentation of Artworks (final exhibition)*

Every candidate must submit a presentation of fully realised artwork, or body of works, in any medium, including 2D, 3D installation, performance, moving image, writing and sound. This requires students to develop, create and present a coherent, thoughtful installation of work within a group exhibition in the MFA studios at Bullingdon Road.

Planning of students' Final Exhibition is done in consultation with the MFA cohort, Studio Practice Tutors, Degree Show Tutor, MFA staff, and studio staff.

| Trinity | | | |
|---|---|---|---|
| WEEK 8 | Tuesday | Final Exhibition | + submission confirmation |

Students must complete a confirmation of submission for their Final Exhibition by the deadline. Detailed guidance on the submission process will be provided nearer the time.
Those submitting only a live performance (without installed artwork) will have to let staff know in good time so that arrangements can be made for a later deadline, with the performance taking place on Wednesday. Live performances will have to be filmed by a member of staff in case the examiners need to refer back to it. Non-live performances that have been filmed or documented can just be submitted like other artwork by the standard deadline.

**PREPARING FOR THE FINAL EXHIBITION**

Technical support for students making and installing their Final Exhibition is determined by the capacity of studio staff at Bullingdon Road. Students should speak to studio staff well in advance if they require substantial technical support for the creation of artworks and the installation of their Final Exhibition.

# Problems completing assessment

There are a number of University processes in place to help students if illness or other personal circumstances are affecting their assessments or if students experience technical difficulties with an online submission.

Full information is available on the Oxford Students website: https://www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment

Please note that extensions are applied for through colleges, but MFA students should inform the GSA as soon as possible if they are applying for an extension, giving clear information about which of the submissions will be affected.

## MITIGATING CIRCUMSTANCES (MCE)

If students believe their performance in an assessment has been impacted by serious personal circumstances, acute or chronic illness, they can submit a Mitigating Circumstances notice to the examiners (MCE) either directly or via their college. Notices need to be submitted within three days of the last exam or submission deadline. See Student Guidance for more detailed information (https://www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment)

▶

Oxford Students website:
https://www.ox.ac.uk/students

## EXTENSION

Students may apply for extensions due to 'illness or other urgent cause that is unforeseeable, unavoidable and/or insurmountable'. Applications need to be made within fourteen days of the original deadline and should be made via the student's college office.

Applications are considered by the Proctors, which can take up to 10 working days. MFA students can apply for an extension for one or more element(s) of the submission for final assessment. Detailed information can be found in https://www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment

If students apply to extend the submission deadline for the Final Exhibition they will not be able to exhibit work in the public Degree Show. University regulations state that the Final Exhibition submission cannot be made public before it is examined. Please be aware that the examiners meet immediately after the standard submission deadline in June to assess all submitted work. Extensions to the June deadline (Documentation & Final Artwork) should only be applied for in extreme unforeseen circumstances as reconvening the Exam Board over the summer will be very difficult. If extending, it is advisable to plan for documentation of the work for online viewing/assessment as a backup.

## SPACE & TECHNICAL SUPPORT IN CASE OF EXTENSIONS

If students require an extension to the Final Exhibition submission deadline it is vital that they communicate with the GSA before applying for a new submission deadline. Students should be aware that access to Ruskin's buildings and support from technicians outside the planned examination schedule may be limited.

# Exam Conventions

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. Note that any submission in breach of University Statutes and Regulations will be reported to the Proctors' Office for further action.

## Assessment, monitoring & examinations

Although a percentage of marks is allocated to each of the three assessed components, the marking will be informed by a holistic concern for their interrelation. 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, following University rules and guidance.

Students are graded on a Distinction, Merit, Pass and Fail basis using the University scale for standardised expression of final marks. An overall award of distinction may be made to candidates who have shown excellence over the whole examination. An overall award of merit may be made to candidates who have produced work of particularly high quality in the whole examination.

**EXAM REGULATIONS & MARKING CONVENTIONS**

This section of the handbook applies to students studying for the Master of Fine Art in the Ruskin School of Art who will sit their exams during the academic year 2026-27. The final version of the Examination Conventions for the MFA will be available in this handbook not less than one whole term before the examination takes place.

The Examination Regulations for the MFA can be found here:
https://examregs.admin.ox.ac.uk/Regulation?code=moffineart

University Statutes:
https://governance.admin.ox.ac.uk/legislation/statutes
University Regulations:
www.ox.ac.uk/students/academic/regulations

**Distinction** [70-79 excellent. 80-89 outstanding. 90+ exceptional]
Outstanding work that achieves 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**
Work that 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 a clear and considered relation between the components of the examined work and all the components should be completed to a professional standard.

**Pass** [50-54 bare pass – broadly sufficient. 55-64 pass – fair or good]
Work that shows a good 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.

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 components of the examined work and all the components should be completed to a professional standard.

**GRADING**

Work submitted for the MFA examination is graded using the University scale for standardised expression of final marks:

| | |
|---|---|
| **Distinction** | 70 – 100 |
| **Merit** | 65 – 69 |
| **Pass** | 50 – 64 |
| **Fail** | 0 – 49 |

While assessment criteria provide guidance to students, tutors and examiners, the interpretation of the criteria is inherently broader in art than in many other subjects. As a result, exam boards engage in extensive discussions and moderation, with examiners comparing and averaging marks to ensure consistency and fairness.

When personal tutors provide encouraging feedback on a student's work, it is understandable that this may be interpreted as an indication of the mark the student is likely to receive. However, teaching and assessment are distinct processes. Feedback provided in a teaching context is intended to support development; it is not intended to predict the outcome of the formal assessment process or the final mark awarded.

**Fail**

Work that shows a lack of artistic competence within its chosen media and formats, and that 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 submissions

## FINAL EXHIBITION (50%)

**Distinction** [70-79 excellent. 80-89 outstanding. 90+ exceptional]

An exceptionally original, well-planned and professionally executed presentation of work that shows outstanding artistic competence within its chosen media and formats. This presentation 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. Overall the three components should holistically demonstrate an independent and innovative approach, critical analysis and professional excellence.

**Merit**

An innovative, well-considered and coherent presentation of work that shows artistic refinement and originality within its chosen media and formats. The presentation should be informed by a challenging and reflective use of critical frameworks appropriate to the body of work and an in-depth and specific acknowledgement of current contexts within contemporary art.

Percentage of marks allocated to each component:

| | |
|---|---|
| **Final Exhibition** | 50% |
| **Portfolio of Studio Practice** | 25% |
| **Extended Text** | 25% |

**Pass** [50-54 bare pass – broadly sufficient. 55-64 pass – fair or good]
An basic presentation of work that shows a sufficient level of artistic competence within its chosen media and formats. This presentation should show reflective use of the student's research and a reasonable awareness of concerns in contemporary art.

**Fail**
A poorly executed presentation of work that is insufficiently supported by evidence of the student's use of their research or practice in a purposeful manner.

## DOCUMENTATION OF STUDIO PRACTICE (25%)

**Distinction** [70-79 excellent. 80-89 outstanding. 90+ exceptional]
Work that documents and communicates the development of the final presentation of artwork 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. The documentation of the work should be impeccable and creatively presented.

**Merit**
Work that documents and communicates the development of the final presentation 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** [50-54 bare pass – broadly sufficient. 55-64 pass – fair or good]
Work that sufficiently documents and communicates the development of the final presentation and reflects with some level of coherence upon the important phases of the learning and creative process, using source materials in a reasonable manner.

The work should show a reflective awareness of at least a limited scope of the learning processes involved and an understanding of the wider context in which the research is situated. Documentation of the evolving studio practice should be reasonable and legible.

**Fail**
Work that repeats the Extended Text, does not complement the final exhibition, gives little or no account of the development of the practice over the course of the programme, and uses documentation in a poor and/or insufficiently professional manner.

## EXTENDED TEXT (25%)

**Distinction** [70-79 excellent. 80-89 outstanding. 90+ exceptional]
Work of an exceptional quality in which the methods of writing, composition and construction are coherent, inventive and informative. A 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. The examiners should feel confident this could be published in an art magazine or journal.

**Merit**
High quality work with writing that is coherent, inventive, informative, and well-structured. 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, including up-to-date, theoretical issues associated with it.

**Pass**
Work that, using sufficient 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 a sufficient ability to engage with the wider context in which the student's overall body of work is situated and demonstrate, at least, a limited scope of awareness of relevant theoretical issues associated with it.

**Fail**
Text that exhibits little to no awareness of contemporary art discourses, poorly written and researched, demonstrates no connection to the final exhibition or portfolio, and it unreflective of its methodology.

# Penalties

## SHORT-WEIGHT CONVENTION

There are no formal penalties for short-weight in the Documentation of Studio Practice and the Extended Text.

## 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): https://examregs.admin.ox.ac.uk/

| Late submission | Penalty |
|---|---|
| After the deadline but submitted on the same day | -5 marks |
| Each additional calendar day | -1 mark |
| Max. deducted marks up to 14 days late | -18 marks |
| More than 14 calendar days after the deadline | Fail |

Failure to attend an examination (whether online or in person) will result in the failure of the assessment. The mark for any resit of the assessment will be capped at a pass, and candidates who have initially failed any element of assessment shall not normally be eligible for the award of merit or distinction.

## PENALTIES FOR OVER-LENGTH WORK

See Examination Regulations, Regulations for the Conduct of University Examinations, Part 16, Regulation 16.6: https://examregs.admin.ox.ac.uk/

The Board has agreed the following tariff of marks to be deducted for an over-length Extended Text or Portfolio of Studio Practice:

| Percentage by which the maximum word count is exceeded | Cumulative mark penalty (up to a maximum of –10) |
|---|---|
| Up to 5% over word limit | -1 mark |
| Up to 10% over | -2 |
| Up to 15% over | -3 |
| Each further 1-5% over | -1 further mark |

## 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).

**RESUBMISSION**

Candidates are permitted to rework material from their first attempt to be resubmitted at the end of Michaelmas Term.

## FACTORS AFFECTING PERFORMANCE

A candidate's final outcome will first be considered using the classification rules / final outcome rules as described above. The exam board will then consider any further information they have on individual circumstances, as well as on the whole cohort. Where a candidate has made a submission, under Part 13 of the Regulations for Conduct of University Examinations, that unforeseen circumstances may have had an impact on their performance in

an examination, a subset of the board (the 'Mitigating Circumstances Panel') 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.

The Panel will evaluate, on the basis of the information provided, the relevance of the circumstances to examinations and assessment, and the strength of the evidence provided in support. Examiners will note whether all or a subset of submissions were affected, being aware that it is possible for circumstances to have different levels of impact on different submissions. Please note the limited circumstances in which results can be adjusted following the consideration of an MCE: https://www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment

# Examiners

All the work submitted for examination will be independently marked by at least two internal examiners. The external examiner reviews a selection of the work submitted for examination and monitors the reconciliation of marks. Candidates should not under any circumstances make contact with individual internal or external examiners in relation to the examination. Enquiries about the examination should be addressed to the GSA.

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Students should contact the GSA with any questions about the examination: graduate@rsa.ox.ac.uk

**MFA EXAMINATION PANEL 2026-27**

Chair: tbc
Internal examiners: tbc
External examiner: tbc

# Student Representation

## GRADUATE JOINT CONSULTATIVE COMMITTEE (GJCC)

Tuesday Week 3 every term

The Graduate Joint Consultative Committee (GJCC) meets once a term to discuss matters relating to the postgraduate programme. This is a student led committee. Both DPhil and MFA Student Representatives chair the GJCC, which reports to the Academic Committee and the Ruskin Committee for unreserved business at their regular termly meetings.

## ACADEMIC COMMITTEE (AC)

Tuesday, Week 4 every term

The Academic Committee discusses and approves all issues relating to the student body within the School. The Postgraduate Student Representatives also attend this Committee for unreserved business.

## THE RUSKIN COMMITTEE

Tuesday, Week 6 every 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 regulations published each year under the title Examination Regulations.

MFA STUDENT REPRESENTATIVES

Each year two MFA representatives are sought and elected. All MFAs are strongly encouraged to volunteer during their year in Oxford to take this opportunity to help communicate students' issues to the School.

**GJCC**

The GJCC is a termly forum for students to be proactively consulted on matters related to their educational experience and for students to raise issues they wish to be discussed. The GJCC is a venue for two-way dialogue between students and staff.

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Read more about the GJCC and the role of Student Representatives: https://canvas.ox.ac.uk/courses/299302/modules

Both Undergraduate and Postgraduate Student Representatives may attend this Committee meeting for unreserved business matters.

Other committees: Student representatives sitting on the Divisional Board are selected through a process organised by the Oxford University Student Union (Oxford SU). Details can be found on the Oxford SU website along with information about student representation at the University level.

# Course Review & Feedback

Student opinion of the MFA course and curriculum is greatly valued and termly feedback is received from student representatives at meetings of the Graduate Joint Consultative Committee.

The MFA is subject to a review every 5 years with the next review due to be completed in 2028.

Students are surveyed once a year on all aspects of their course (learning, living, pastoral support, college) through the Student Barometer. Previous results can be viewed by students, staff and the general public at: www.ox.ac.uk/students/life/student-surveys

# Communication

## RUSKIN MAILING LISTS

Students should use their Oxford email address for all University correspondence. The GSA adds each student's address to the MFA 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 mailing lists for MFA students are:

| | |
|---|---|
| MFA students + GSA, Course Director, DGS: | ruskin-justmfastudents@maillist.ox.ac.uk |
| MFA students + *all* MFA staff and tutors: | ruskin-mfastudents@maillist.ox.ac.uk |
| All Students (BFA, MFA, DPhil) + staff: | ruskin-allstudents@maillist.ox.ac.uk |

Please be mindful when emailing to a mailing list. Students should not use the mailing list to forward information that should be distributed by staff members. Please note that any misuse of the mailing lists will result in immediate and permanent removal from the mailing list in question.

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.

**UNIVERSITY CODE OF CONDUCT FOR USING IT FACILITIES**

The University regulations relating to the use of Information Technology facilities can be found at: https://governance.admin.ox.ac.uk/legislation/it-regulations-1-of-2002

**E-MAIL**

Students should use their Oxford email address for all University correspondence.

**WHICH MAILING LIST?**

ruskin-justmfastudents
This is the main email address to use for sharing course materials and for any internal MFA student and Student Rep matters.

Since it is necessary to subscribe to a mailing list in order to be able to send messages to it, all staff are subscribers. Students should bear this in mind if they want to email groups of students only as they will need to compile their own mailing lists.

## SOCIAL MEDIA

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 encourage students to engage, collaborate and innovate through social media; wherever and whenever students do this, they must be aware of the potential impact on themselves and other users. 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.

## GROUP CHATS

Students usually create group chats and there may be several across the school, spanning different memberships and platforms. If there are ever any issues with uncivilised behaviour and you are not sure what to do, please speak to a trusted member of staff. When you do, consider whether it might be advisable to speak in generic terms rather than singling out individuals by name.

**ANY ONLINE INTERACTIVE TOOL**

Social media is defined in this context as 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.

**ADDING A DISCLAIMER**

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 students risk giving the impression that they are speaking on behalf of the University or their department. If in doubt, students should consider adding a disclaimer to make it clear that they are posting in a personal capacity.

## POSTING ONLINE

Students must familiarise themselves with the University's full guidance on social media use before posting online: https://www.ox.ac.uk/students/life/it/socialmedia

Students should take care not to infringe copyright by posting other people's content online `without ensuring that they have permission to do so.

Students should be careful not to post confidential material online without permission. This might be personal confidential information about an individual or information that is confidential for professional reasons.

## WEEKLY INFORMATION AND THE ONLINE CALENDAR

Events change and develop very rapidly in the School, and students need to keep up to date. The best way to do this is via email and Canvas. Students should check their email at least once a day during term time.

## STUDENT POST AND UNIVERSITY MESSENGER

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 only at OMH, not Bullingdon Road. Any mail for this service can be left in the main office at OMH. Deliveries of parcels are best sent to Bullingdon Road. If you shop on Amazon, consider delivery to a locker to save the postage costs.

# Space & Facilities

The Ruskin School occupies two separate buildings, Old Music Hall (OMH) and 128 Bullingdon Road (purpose-built workshops and studio space). They are about a 6-minute walk apart.

Please see Canvas (link in sidebar) for detailed information about Ruskin's buildings and facilities, as well as important Health and Safety rules which all students must read before starting their course.

Students will need to attend programmed workshop and health and safety inductions in order to use Ruskin's facilities.

## BOOKING MEDIA SUITES AND EQUIPMENT

There is a booking system within the school so that Fine Art students can book Bullingdon Road media suites and take out cameras, sound and film equipment on loan: https://www.rsa.ox.ac.uk//book

## WORKSHOP & TECH SUPPORT

There will be brief introductions to the workshops and the electronic equipment at the beginning of the year. After that, Jon or Simon are available for individual sessions to support in using equipment and input into how to go about a particular project. If they are not immediately available when you approach them, book a slot with them or think of organising a small group. Workshop staff are here to find solutions for you, and the more time they have to think things through with you in advance, the better the result.

**BULLINGDON ROAD**

Spaces and facilities at Bullingdon Road include the Project Space, Printmaking Studio, Media Lab, Casting Room, Metal and Wood Workshops. For detailed information on Ruskin's workshops, equipment, and facilities see: https://canvas.ox.ac.uk/courses/299302/modules

**CANVASSES**

For information about accessing painting supplies, including canvas (making stretchers and stretching canvas up to 1680x3000mm), and making stretchers, students should contact John Grieve john.grieve@rsa.ox.ac.uk

**WORKING IN YOUR STUDIO**

Please be considerate to others around you:

- keep your belongings and materials within your defined studio space.
- Think of others nearby when creating noise. Wear headphones during phone calls and online meetings (or ideally take these elsewhere), and don't play music out loud.
- If you need to make work-related noise, let your studio neighbours know how long it will last.

## AT THE END OF THE ACADEMIC YEAR

The recording and issuing of final marks for the MFA involves liaison between the School and the University's Examinations and Assessments Team. Marks are usually ready for release by the beginning of week 10. However, the School will not authorise the release of marks until:

1. Deinstallation of the Degree Show has been completed (leaving white walls), and studio areas cleared of all student work and personal belongings and left tidy. You will need to plan for the removal of your work and your belongings from the Ruskin at the end of your degree, when the final show is deinstalled. Everything should be removed by the end of week 9 of Trinity Term. There is no storage space at the School so prompt removal is essential. The Ruskin cannot provide crates or other containers for removal - you will need to provide any such items yourself.

2. Shared spaces - library, kitchen, media suites - have been cleared of all personal belongings and left tidy;

3. Any equipment loaned by the Ruskin has been returned to the School;

4. Papercut accounts (platform for paying for materials bought from the Ruskin) have been settled. If you are concerned that you may not be able to settle your account before the end of week 9 of Trinity Term, please contact the Graduate Administrator as soon as possible, and not later than the end of week 8 of Trinity Term, to agree a payment schedule.

# Learning resources

## 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.

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Search Oxford University Libraries:
https://solo.bodleian.ox.ac.uk/discovery/search?vid=44OXF_INST:SOLO

## BODLEIAN ART, ARCHAEOLOGY AND ANCIENT WORLD LIBRARY (FORMERLY SACKLER LIBRARY)

The Art, Archaeology and Ancient World 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 library 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 7,000 volumes, comprised of lending and reference collections, both of which include written material on art history, art theory, art techniques, human anatomy, exhibition catalogues, art journals pamphlets, 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 Art, Archaeology and Ancient World Libraries.

The Ruskin Library is a small and welcoming departmental library mainly for students and staff at the Ruskin School of Art. The library is fully integrated into the university's electronic catalogue system (SOLO) and students are able to borrow items from the Ruskin Library main collection.

Library loan information:

| Loan Type | No. of items | Loan Period | Renewals | Fines for Late Returns |
|---|---|---|---|---|
| Standard | 6 | 14 days | 6 times | 20p per day |
| Short | 2 | 3 days | 6 times | £1 per day |
| DVDs | 1 | 7 days | N/A | £1 per day |

Please see https://canvas.ox.ac.uk/courses/3697 for more information about how to use the library

**THE RUSKIN LIBRARIAN**

Laura Unwin is the Ruskin Librarian. Her normal working hours are Thursday 10am-4pm (Weeks 0-9). Please email her during term-time with any enquiries or should you wish to borrow a book: laura.unwin@rsa.ox.ac.uk
Email info@rsa.ox.ac.uk outside term-time)

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

# Electronic information resources

## CANVAS

Canvas is the central virtual learning environment for the Ruskin. Students should familiarise themselves with Canvas and the resources published there, including course handbooks, timetables, and schedules of School events, such as Ruskin's Visiting Speakers series.
https://canvas.ox.ac.uk

## SOLO (SEARCH OXFORD LIBRARIES ONLINE)

Gives access to the largest electronic resources in any UK university, including the option of cross-searching many collections: http://solo.bodleian.ox.ac.uk/

## OxLIP+

Oxford Library Information Platform is a gateway to all the University's extensive databases, electronic reference works, e-books and e-journals, which allows cross-searching: https://libguides.bodleian.ox.ac.uk/az.php

## MUSEUMS AND COLLECTIONS

Information about holdings at the University: https://www.glam.ox.ac.uk/collections

## OXFORD ART ONLINE

Access and cross-search Oxford's art reference works: the Grove Dictionary of Art, the Oxford Companion to Western Art, Concise Oxford Dictionary of Art Terms, and the Encyclopaedia of Aesthetics: http://www.oxfordartonline.com/

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The MFA course handbook, timetable, calendar, and MFA sign-up sheets are all published on Canvas: https://canvas.ox.ac.uk/courses/299302

## LIBRARY HUB DISCOVER

Incorporating former COPAC and SUNCAT
http://discover.libraryhub.jisc.ac.uk/

## OXTALKS + OTHER EVENTS

There is an Oxford-wide events list available at https://events.ox.ac.uk/

## IT RESOURCES

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

## UNIVERSITY LANGUAGE CENTRE

The University of Oxford Language Centre provides a wide range of general and specialised courses in foreign languages and Academic English, if essential to your academic work while on course http://www.lang.ox.ac.uk/

## RECORDINGS

Please note the Educational Recordings
Policy https://unioxfordnexus.sharepoint.com/sites/oxintranet-education-student-support/SitePages/educational-recordings-policy.aspx

### TECHNOLOGY SKILLS & TRAINING

Students are encouraged to make use of the courses run by Oxford University Computing services in order to establish good basic research and presentational skills.

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

# Support

## Equality and diversity

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

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

**UNIVERSITY OF OXFORD EQUALITY POLICY**

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

## HARASSMENT

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

The University does not tolerate any form of harassment or victimisation and expects all members of the University community—including students—its visitors and contractors to treat each other with respect, courtesy and consideration. All members of the University community have the right to expect professional behaviour from others, and a corresponding responsibility to behave professionally towards others. All members of the University community have a personal responsibility for complying with this Policy and Procedure and must comply with and demonstrate active commitment to this Policy by:

- Treating others with dignity and respect.
- Discouraging any form of harassment by making it clear that such behaviour is unacceptable.
- Supporting any member of the University who feels they have been subject to harassment, including supporting them to make a formal complaint if appropriate.

# Student welfare and support services

The college is responsible for pastoral care and the College Tutor/Advisor can always be approached with personal or academic problems. In many colleges the Tutor for Graduates can also be approached for advice.

**RUSKIN'S HARASSMENT ADVISERS**

Oreet Ashery oreet.ashery@rsa.ox.ac.uk and Richard Sykes Richard.sykes@rsa.ox.ac.uk

If any student needs to discuss, or make a complaint about, harassment in the Ruskin, they can approach one of these contacts.

More information can be found in the University's Equality and Diversity Unit: https://edu.admin.ox.ac.uk/home

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For more information on the University's Equality and Diversity Policies and Procedure, please see: https://edu.web.ox.ac.uk/policies-guidance-and-procedures

Ruskin MFA students should approach Susanne Heinrich, the Graduate Studies Administrator, with all administrative or logistical queries.

Any academic issues, concerns about progress or queries about the course can be discussed with the MFA Course Leader (Onyeka Igwe) and the Course Director (Oreet Ashery).

## STUDENT MATTERS

Oxford Student Union represents and supports students with advice and resources and runs a series of campaigns to raise awareness and promote causes that matter to students. For details, visit: https://www.oxfordsu.org/

## DISABILITY

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: https://unioxfordnexus.sharepoint.com/sites/oxintranet-education-student-support/SitePages/disability-advisory-service.aspx

## 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.

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The University's main welfare provision can be found here: https://www.ox.ac.uk/students/welfare

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The University Counselling Service offers assistance with personal, emotional, social, and academic problems: https://www.ox.ac.uk/students/welfare/counselling

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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: https://www.ox.ac.uk/students/welfare/peersupport

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See Canvas for Mental Health Useful links: https://canvas.ox.ac.uk/courses/3697

The Ruskin's Disability Co-ordinator for postgraduates is Susanne Heinrich, and the Disability Lead is Daria Martin. Both can be approached for advice on who to contact within the University about disability issues.

## CHILDCARE SERVICES

Full information is available at: https://childcare.admin.ox.ac.uk/home

## CLUBS + SOCIETIES

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

# Funding & grants

## MATERIALS/RESEARCH GRANT

Students will be allocated a grant of £450 at the start of the programme to cover materials and research expenses. To allow quick payment of this grant, students should liaise as soon as possible with the GSA who will make arrangements for the grant to be paid by the Finance Team.

Students may also be awarded up to a further £250 grant to support the costs of submitting their Final Exhibition. If students require this grant, they must complete and submit an application form (obtained from the GSA) with an explanation and costings of how the additional monies will be allocated.

**FUNDING**

College should be the first point of contact for all research fund requests. For more information on funding, see: https://unioxfordnexus.sharepoint.com/sites/oxintranet-education-student-support/SitePages/student-fees-funding.aspx

## FINANCIAL ASSISTANCE

Many Colleges offer funds to support students who are experiencing unexpected financial difficulties. Students experiencing financial hardship should contact their college: https://www.ox.ac.uk/students/fees-funding/assistance/review/colleges

The University's Oxford Assistance Fund (OAF) makes awards to students experiencing unexpected and unforeseeable financial difficulties due to circumstances which could not have been predicted at the start of their course. The OAF may provide help in the form of a grant or loan, depending on the applicant's circumstances:
https://www.ox.ac.uk/students/fees-funding/assistance/oxford/oaf

## PAID WORK

The University has published guidelines for students undertaking paid work:
https://unioxfordnexus.sharepoint.com/sites/oxintranet-education-student-support/SitePages/paid-work-guidance-graduate-students.aspx

## CAREERS SERVICE

The University Careers Service offers advice on any careers-related topic, including applying for jobs, further study, and developing skills:
https://www.careers.ox.ac.uk/
The Careers Service can support students up to 2 years after they completed their course.

For information on the University's Financial advice and support in place, see:
https://www.ox.ac.uk/students/fees-funding/assistance/financial-advice-and-support

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For information on the University's Financial Assistance schemes, see:
https://www.ox.ac.uk/students/fees-funding/assistance/oxford

# Complaints

## COMPLAINTS AND APPEALS PROCEDURES

The University, the Humanities Division and the Ruskin School all hope that provision made for students at all stages of their course of study will result in no need for complaints (about that provision) or appeals (against the outcomes of any form of assessment). Sources of advice are available from colleges, faculties/departments and bodies such as the Counselling Service or the Oxford SU Student Advice Service. Students may wish to take advice from one of those sources before pursuing a complaint.

For information on Harassment see pages 44–45. To discuss or make a complaint about harassment, students can approach one of Ruskin's Harassment Advisers (see page 45)

## COMPLAINTS

If a student's concern or complaint relates to teaching or other provision made by the School, then they should raise it with the Course Director (Oreet Ashery) or the Director of Graduate Studies (Anthony Gardner) as appropriate. Complaints about departmental facilities should be made to the Departmental administrator (Richard Sykes). If students feel unable to approach one of these individuals, they may contact the Head of School (Daria Martin) who will attempt to resolve the concern/complaint informally.

If students are dissatisfied with the outcome, they may take their concern further by making a formal complaint to the Proctors under the University Student Complaints Procedure: https://www.ox.ac.uk/students/academic/complaints

For the University-wide complaints procedure, see: https://www.ox.ac.uk/students/academic/student-handbook

If the concern or complaint relates to teaching or other provision made by a student's college, they should raise it either with their college tutor or with one of the college officers, Senior Tutor, or Tutor for Graduates (as appropriate). The college will also be able to explain how to take a complaint further should the student be dissatisfied with the outcome of its consideration.

## ACADEMIC APPEALS

An academic appeal is an appeal against the decision of an academic body (e.g. boards of examiners), on grounds such as procedural error or evidence of bias. There is no right of appeal against academic judgement. Students should first discuss any concern about their final marks with the Graduate Studies Administrator. Queries must not be raised directly with the examiners.

If students still have concerns they can make a formal appeal to the Proctors who will consider appeals under the University Academic Appeals Procedure:
https://www.ox.ac.uk/students/academic/complaints

# Key contacts

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| Graduate Studies Administrator<br>Susanne Heinrich<br>graduate@rsa.ox.ac.uk<br>01865 (2)76941 | The GSA supports the MFA Course Director and Leader and works with the DGS to address the School's graduate academic administration, including admissions processes, on-course support and examinations. |
| MFA Course Director(s)<br>Oreet Ashery (MT)<br>oreet.ashery@rsa.ox.ac.uk<br>Onyeka Igwe (HT + TT)<br>onyeka.igwe@rsa.ox.ac.uk | The Course Director has oversight of the MFA programme and its development. They are responsible for timetabling and overseeing work towards the examined components of the course. |
| Director of Graduate Studies<br>Anthony Gardner<br>anthony.gardner@rsa.ox.ac.uk | The DGS has general oversight of Ruskin's Graduate Programmes. |
| Head of School<br>Ian Kiaer<br>ian.kiaer@rsa.ox.ac.uk | The HoS is responsible for the governance of the Ruskin School of Art. Daria Martin will return as HoS for TT27 daria.martin@rsa.ox.ac.uk |
| College Advisor | The College Advisor operates as an additional source of academic and pastoral support should this be required. |
| Head of Administration<br>& Finance<br>Richard Sykes | 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 students wish to raise in confidence. |

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| Events & Communications Officer<br>Johanna Gullberg<br>info@rsa.ox.ac.uk or<br>johanna.gullberg@rsa.ox.ac.uk | The Events and Communications Officer works from the OMH building and is also in charge of all room bookings within the School. |
| Electronic Media Specialist<br>& IT Manager<br>Jon Roome | Jon is also the School's Health and Safety Officer and is based at Bullingdon Road. |
| Senior Technician<br>Simon Lewis | Simon works at Bullingdon Road to support students with their studio work and workshop needs. |
| Technician<br>John Grieve | John is based in the OMH and can be approached if you need a stretcher, canvas, or painting supplies, or if you want to learn how to make your own canvas. |

Lucy Till-Awny is the Ruskin's Undergraduate Administrator based at OMH.

Peter Chilton is the Bullingdon Road Evening and Saturday porter.

*Cover image: Part of BFA submission for examination in 2026*

**RUSKIN SCHOOL OF ART**

Old Music Hall, 108 Cowley Road, Oxford O4 1JE, entrance from Marston Street (temporary address) &
128 Bullingdon Road, Oxford OX4 1UE
General enquiries: info@rsa.ox.ac.uk

Offices are usually open Monday-Friday, 09:00 to 17:00 – Please note these hours may be changed at short notice

https://www.rsa.ox.ac.uk/
https://www.facebook.com/theruskinartschool
https://twitter.com/TheRuskin

**EMERGENCY CONTACT NUMBERS**

University Security Services (Emergency)
01865 (2)89999 (24hrs)

University Security Services
General Enquiries
01865 (2)72944 (24hrs)