

Student Handbook

BA (Hons) Historic Carving

with pathways

BA (Hons) Historic Carving: Architectural Stone

BA (Hons) Historic Carving: Woodcarving & Gilding

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Welcome to your Handbook!

This handbook will be an important point of reference throughout your studies at the Art School and provides information on your course, the Art School, learning and teaching, the student charter, academic regulations and policies. Copies of the handbook are kept in the Library, and are always available online via the Art School's Moodle site. On enrolment you will also be given a USB stick with the handbook and all relevant policies. This also has some spare storage for you to use for course work.

Your Head of Department will talk you through the details of the course and where information can be found in the Handbook and on Moodle. You are advised to familiarise yourself with the contents of the Handbook and the associated policies and regulations so that you are well informed about the course and our learning and teaching strategies and facilities.

Part 1: Course Information

The Course

The City & Guilds of London Art School has an unbroken tradition of teaching sculpture, wood and stone carving since it was founded in 1879. We play a crucial role in keeping alive the skills essential for preserving the world's most important monuments and buildings, and are proud to offer the UK's only BA and PgDip/MA courses in carving.

Based upon the longstanding and very highly regarded Historic Carving Diploma courses that were taught at undergraduate and postgraduate levels for many years, the new BA (Hons) Historic Carving course with its 2 pathways in Architectural Stone and Woodcarving & Gilding already has a well developed and tested curriculum with excellent links to the industry, including live projects offering you unparalleled opportunities to develop your skills and professional networks.

The curriculum focuses on the wide range of skills required to become a professional carver. These include not only advanced carving techniques, but also drawing, modelling, casting, portraiture, artistic anatomy, ornament study, heraldry, design, the history of carving in architecture and sculpture and professional skills related to project managing, working as a freelance practitioner or as a member of a specialist team.

Working within the Historic Carving Department you will work alongside students from the pathway that you selected at interview, as well as at times those students on the other pathway. If you chose the Woodcarving & Gilding Pathway you will specialise in woodcarving techniques as well as gilding and engage in frame conservation. If you chose the Architectural Stone Pathway you will specialise in carving stone as well as letter cutting and the restoration of stone carvings. At times you will also work alongside your peers on the Conservation BA (Hons), specifically during the 1st year Art Histories lecture and seminar programme and during field trips such as the regular Venice trip and the Cathedrals trip.

Throughout the course there is an emphasis on developing professional practice skills alongside a grounding in research skills and creative problem solving. These attributes, while prerequisites for a career as a practising freelance carver, also equip you for postgraduate study and/or other practice based careers within the creative sector.

BA (Hons) Historic Carving course aims to:

- provide a specialist education in Historic Carving centred on carving workshop practices to sustain, champion and ensure the vitality of these 'endangered' skills;
- provide a balanced and holistic curriculum that meaningfully integrates historical, critical, cultural, professional, technical, social and theoretical contexts with carving practices;
- enable students to develop a carving professional practice through contextual research, exploration, analysis, skills development and synthesis;
- foster a creative learning environment that supports students from all backgrounds to be proactive participants in their own learning, preparing them for the challenges of their professional futures and/or further study.

Together with all other City & Guilds of London Art School BAs and MAs, your course is validated by Ravensbourne University London. With a home in the Art School's Kennington campus, your course is owned, designed, taught and supported by the Art School's expert team of staff. To award your degrees, Ravensbourne must ensure the standards expected of UK degrees and the quality of the provision are met by your course.

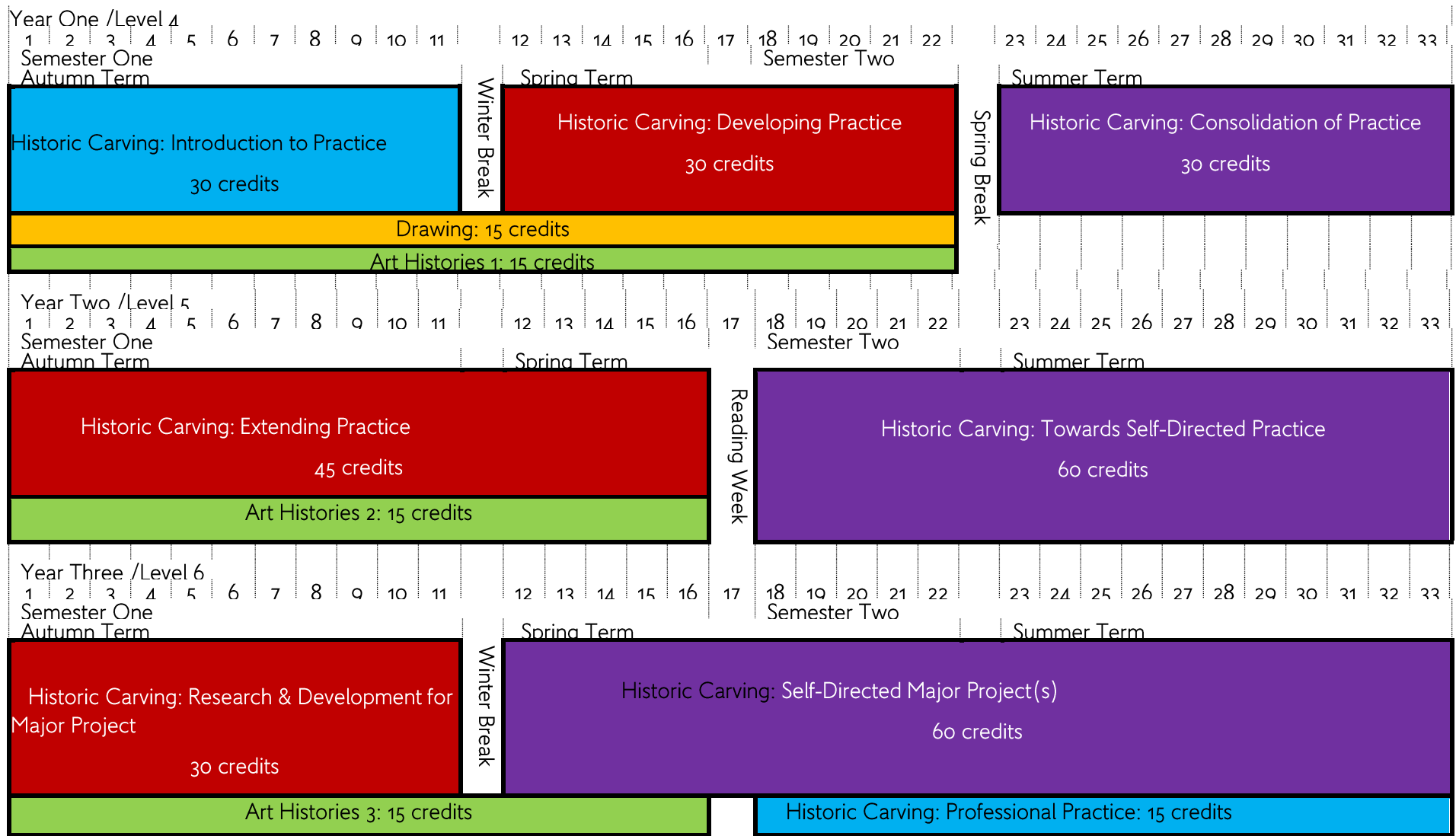
In line with a national and European scheme your course is delivered over 3 years and each year corresponds to a level of study. Each level of study comprises of 120 credits. Credits are awarded on successful completion of a unit of study and are specific to the level. The course is divided into units

of study worth 15, 30, 45 or 60 credits. There is an expectation that each credit notionally requires 10 hours of learning. You will need to complete 120 credits (i.e. 1200 hours of learning) each year or level to progress to the next stage of the course and 360 credits (3600 hours of learning) to be awarded the BA (Hons) degree.

While the course is designed to run over 3 years, should you need to leave at an earlier stage there are 'exit awards' as described below:

- 1st year/Level 4 of the course is made up of units to a total of 120 credits. Successful completion of 1st year/Level 4 results in progression to the 2nd year/Level 5, or if you wish to leave at this stage you will have achieved a Certificate in Higher Education.
- 2nd year/level 5 of the course is also 120 credits and successful completion results in progression to 3rd year/Level 6, or if you wish to leave the course at this stage you will have achieved a Diploma in Higher Education.
- 3rd year/Level 6 of the course is 120 credits and successful completion will result in a BA (Hons) Historic Carving degree.

Course diagram



Term dates 2019-20

Autumn Term 30 September – 13 December 2019

Spring Term 6 January – 20 March 2020

Summer Term 14 April – 19 June 2020

BAHC1.1 Historic Carving: Introduction to Practice

BAHC1.1.1	OVERVIEW
Credit	30
/ECT value	(15)
Overview	<p>This unit sets out to introduce you to Historic Carving at undergraduate level. It will introduce you to the aims and structure of the course, its approach to research and practice as well as the Library and technical facilities.</p> <p>Through a series of projects and technical workshops you will be introduced to the fundamentals of carving practice. Exploring approaches to making and visual research the unit aims to support you to begin to develop your practical knowledge of, and confidence with, the tools and materials employed for carving practice.</p> <p>For students on the Woodcarving & Gilding pathway the unit will focus on essential skills such as tool sharpening and joinery techniques progressing to chip carving and shallow relief. Wood technology lectures will provide a grounding in the material properties of wood and how these inform its historical and contemporary usage.</p> <p>For students on the Architectural Stone pathway the unit will focus on essential masonry techniques, tool sharpening and carving ornament on mouldings. The geological formation and properties of stone and how these influence carving decisions will be considered during the unit.</p> <p>Alongside your work within your specialist pathway you will work alongside your peers on an introduction to the elementary principles of design and layout for lettering and on an introduction to modelling in clay. Both Lettering and Modelling will involve project work that compliments and supports your main carving practice.</p> <p>The unit will introduce you to the Personal Development Archive that you will use to support and record your learning process through the rest of the course. This will become a valuable tool and resource for your personal development as a carver.</p> <p>Group discussions and one-to-one tutorials are intended to enable you to consider the contexts, materials and technical issues relevant to carving and to reflect on the progress of your work.</p> <p>This unit runs alongside the Art Histories 1 (BAHC1.2) unit that introduces and considers the History of Western Art in relation to the traditional linear method of Art History and the Drawing Unit (BAHC1.3) that focuses on foundational methods of analysing 3 dimensional form through drawing. You will soon recognise the strong relationship between all of the 1st year units and</p>

you are urged to consider your timetable with its different elements as an interrelated whole. The curriculum has been designed to provide you with a meaningful and holistic experience that prepares you for the challenges of the next level of study and professional practice as a carver.

**Learning
outcomes**

In order to successfully complete this unit your work should demonstrate:

1. Knowledge of basic workshop practices;
 2. Introductory level technical skills in carving practice;
 3. Selection of appropriate historical and contextual research material;
 4. Organisation of time available to manage work on a range of projects.
-

Learning hours

300

**Learning hours
breakdown**

Scheduled learning and teaching activities: 75%

Guided independent learning: 25%

**Essential
References**

You are advised to cross reference the Reading List for the unit, [Art Histories 1 \(BAHC1.2\)](#) and to refer to the [Historic Carving Department Reading List](#)

Brooke-Little, J.P. 1950. *Boutell's Heraldry*. London: Warne.

Hasluck, P.N. 1977. *Manual of traditional woodcarving*. London: Dover.

Hill, P.R. & David, J.C.E. 1995. *Practical stone masonry*. London: Donhead.

Lanteri, E. 1985. *Modelling and sculpting animals*. London: Dover.

Lanteri, E. 1985. *Modelling and sculpting the human figure*. London: Dover.

Nichols, T.B. & Keep, N. 2009. *Geometry of construction: For builders, architects, engineers*. London: Routledge.

Onians, D. 2001. *Essential woodcarving techniques*. Lewes: Guild of Master Craftsman.

Penny, N. 1993. *The materials of sculpture*. New Haven: Yale University Press.

Rich, J.C. 1988. *The materials and methods of sculpture*. London: Dover.

Rowe, E. 2012. *Practical woodcarving: Elementary and advanced*. London: Dover.

Warland, E.G. 2006. *Modern practical masonry*. Shaftesbury: Donhead.

Wheeler, W. & Hayward, C.H. 1973. *Practical woodcarving and gilding*. London: Evans Brothers.

Learning & Teaching Methods

The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised group projects, lectures, 1 to 1 tutorials, group discussion reviewing progress.

Indicative Content

The following table is indicative of the unit content that may for example include:

- Induction and orientation, course content and learning strategies
- Introduction to the Personal Development Archive
- Workshop Practice, Health & Safety

Architectural Stone Pathway**Ornamental Woodcarving & Gilding Pathway**

Introductory carving project

Tool-sharpening

Basic masonry

Basic joinery

Carving practice: Stone carving

- Classical Mouldings
- Carving ornament on mouldings

Carving practice: Woodcarving

- Chip carving
- Carved Mouldings
- Simple Leaf in relief

Carving practice: Lettering in stone

- Elementary principles of design and layout

Carving practice: Lettering in wood

- Elementary principles of design and layout

Both Pathways

Carving Practice: Modelling and casting

Modelling and casting an ornamental relief

Assessment will be based on the presentation of work produced during the unit including developmental, practical and contextual research material with completed project work.

Requirements

Your presentation should include the following:

- Carving project work
- Lettering project work
- Modelling project work
- Personal Development Archive

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.

Date & time

Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade	PASS				FAIL			
	1 st	2.1	2.2	3rd				
	80-100%	70-79	60-69%	50-59%	40-49%	35-39%	1-34%	0%
Marking Criteria	There is consistent and strong evidence with outstanding examples that demonstrate...	There is substantial and strong evidence with excellent examples that demonstrate...	There is substantial evidence with some very good examples that demonstrate...	There is consistent evidence with some good examples that demonstrate...	There is adequate evidence with some sound examples that demonstrate...	There is inadequate evidence, with some examples of potential to demonstrate...	There is inadequate evidence to demonstrate...	No work submitted to demonstrate...
Learning Outcomes	<ol style="list-style-type: none"> 1. ...knowledge of basic workshop practices; 2. ...introductory level technical skills in carving practice; 3. ...selection of appropriate historical and contextual research material; 4. ...organisation of time available to manage work on a range of projects. 							

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Correct Referencing available in the library.

Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC1.2.1	OVERVIEW
Credit	15
/ECT value	(7.5)

Overview

The Art Histories 1 unit runs alongside BAHC1.1 Historic Carving: [Introduction to Practice](#) and BA HC1.3 [Drawing](#) and sets out to compliment your practical investigations and research on those units by introducing you to key themes and concepts in the traditions of the history of art, the history of British Architecture and the history of decorative styles, principally based on a Western art historical perspective.

The unit is shared with the BA (Hons) Conservation Studies course and will relate art histories to cultural and social contexts as well as to developments in theories and criticism relating to the visual arts. Western art history and its status will be presented but also questioned and considered as a partial and specific view, with wider perspectives enriching and questioning our understanding of this linear and developmental approach to art and its narratives.

Through a series of lectures, seminars, visits, discussions and tasks, you will be supported to develop academic knowledge and skills that will support your research and understanding as a practising historic carver. Learning on this unit will enable you to recognise, understand and contextualise historic artefacts through knowledge acquired as well as through an understanding of research resources available to you. Working alongside students studying Conservation will provide opportunities for discussion of historic artefacts from a range of perspectives relevant to your research and professional practice.

The unit considers two specific themes:

- [History of Art and Architecture](#): an introduction to the key styles and factors that have shaped European and British Art and architecture from the Classical period, the Middle Ages, and through until the Modern period.
- [History of Decorative Style](#): an Introduction to the key styles and historical factors that have shaped the made and decorated object from the 15th century until the Modern and late-modern periods. As shown by the course outline, these themes are integrated and complement one another chronologically.

Workshops and talks introducing essay writing, academic conventions and research methodologies will support you to write a short (1-2,000 word) essay based on the content of the unit. You will also conduct a short presentation in which you will examine and discuss a specific artefact in its historical, material and social context.

Learning outcomes	In order to successfully complete this unit your work should demonstrate:				
	<ol style="list-style-type: none"> 1. Knowledge of key themes and concepts in relation to the history of Western Art, and their relationship to carving practice; 2. Application and effective communication of basic research skills; 3. Critical reflection, interpretation and contextualisation. 				
Learning hours	150				
Learning hours breakdown	<table border="0" style="width: 100%;"> <tr> <td style="width: 70%;">Scheduled learning and teaching activities:</td> <td style="text-align: right;">30%</td> </tr> <tr> <td>Guided independent learning:</td> <td style="text-align: right;">70%</td> </tr> </table>	Scheduled learning and teaching activities:	30%	Guided independent learning:	70%
Scheduled learning and teaching activities:	30%				
Guided independent learning:	70%				
Essential References	<p>Essential books and journals:</p> <p>Gombrich, H.E. 1995. <i>The story of art</i>. London: Phaidon.</p> <p>Harrison, C. 2010. <i>An introduction to art</i>. London: Yale University Press.</p> <p>Harrison C. & Wood P. 2002. <i>Art in theory 1900-2000: An anthology of changing ideas</i>. Oxford: Blackwell.</p> <p>Kemp, M. (ed.) 2000. <i>The Oxford history of Western art</i>. Oxford: Oxford University Press.</p> <p>Nuttgens, P. 1983 <i>The story of architecture</i>. London: Phaidon Press.</p> <p>Useful libraries:</p> <p>The National Art Library at the V&A: a specialist collection focusing on art and art history.</p> <p>The British Library: comprehensive coverage of scholarly books; also offers access to numerous electronic resources.</p>				

BAHC1.2.2	LEARNING & TEACHING
Learning & Teaching Methods	The unit will be delivered with a range of learning and teaching methods including: lectures, seminars, site visits, essay supervision and tutorials, self managed research.
Indicative Content	<p>This course offers a chronological introduction to the rich tradition of architectural design, sculpture, furniture and decorative style in Europe. It does so by focusing on the key stylistic movements and the historical factors that have shaped them. Emphasis will be placed on the technical challenges of making and construction and where possible, examples will be drawn from works held in London collections or with public access, so that you can follow up your own interests by viewing real objects and buildings in situ.</p> <p>Areas covered include: the Language of Classicism; Romanesque and Gothic; Intellect and Harmony in the Renaissance; Boldness and Theatricality in the Baroque; Froth and Frivolity in Rococo and Revivalism.</p>
BAHC1.2.3	ASSESSMENT
	Assessment will be based on the submission of a short essay based on the unit content. (Suggested word count 1,000 – 2,000 and a short illustrated presentation (5 minutes).
Requirements	<p>You should submit work based on the unit comprising:</p> <ul style="list-style-type: none"> • a short essay (1,000-2,000 words) • a short presentation (5 minutes)
Alternative forms of assessment	<p>These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.</p>
Date & time	The week, date and time of your assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice	<p>Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Correct Referencing available in the library.</p>

Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade	PASS					FAIL		
	1st	2.1	2.2	3rd				
	80-100%	70-79	60-69%	50-59%	40-49%	35-39%	1-34%	0%
Marking Criteria	There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...	There is substantial and strong evidence with excellent examples that demonstrate...	There is substantial evidence with some very good examples that demonstrate...	There is consistent evidence with some good examples that demonstrate...	There is adequate evidence with some sound examples that demonstrate...	There is inadequate evidence, with some examples of potential to demonstrate...	There is inadequate evidence to demonstrate...	No work submitted to demonstrate...
Learning Outcomes	1. ...knowledge of key themes and concepts in relation to the history of Western Art, and their relationship to carving practice; 2. ...application and effective communication of basic research skills; 3. ...critical reflection, interpretation and contextualisation.							

BAHC1.3.1	OVERVIEW	
Credit	15	
/ECT value	(7.5)	
Overview	<p>Drawing and analytical observation are both essential for carving practice and you will soon see how fundamental drawing is at every stage of the course. This unit runs alongside and compliments BAHC1.1, Historic Carving: Introduction to Practice and BAHC1.4 Historic Carving: Developing Practice as well as Art Histories 1 BAHC1.2 and you will be encouraged to recognise how your work from all of these units interrelates.</p> <p>During the unit you will be introduced to constructive, linear drawing methods by drawing directly from the human form as well as drawing from historical artefacts. Anatomy classes will enable you to develop a structural understanding of the human form that will prove important for the development of your practice and your ability to interpret and analyse historical sculpture and ornamental forms.</p> <p>The unit enables you to develop an approach to drawing and drawing skills through objective analysis as opposed to an illustrative approach. Through a series of intensive taught sessions you will explore: the picture-plane, volume, structure, linear perspective and foreshortening, tonality, rhythm and movement.</p>	
Learning outcomes	<p><i>In order to successfully complete this unit your work should demonstrate:</i></p> <ol style="list-style-type: none"> 1. Knowledge of the underlying principles of constructive, linear and tonal drawing; 2. Ability to visually analyse and interpret material; 3. Development of practical drawing skills to inform carving practice. 	
Learning hours	150	
Learning hours breakdown	Scheduled learning and teaching activities:	65%
	Guided independent learning:	35%

Essential
References

- Bridgman, G. 1971. *Bridgman's life drawing*. London: Dover.
- Bridgman, G. 1972. *The human machine: the anatomical structure & mechanism of the human body*. London: Dover.
- Bridgman, G. 1973. *Constructive anatomy*. London: Dover.

BAHC1.3.2 LEARNING & TEACHING

Learning &
Teaching
Methods

The unit will be delivered with a range of learning and teaching methods including: drawing workshop sessions, demonstrations and anatomy classes

Indicative Content The unit is largely taught in the Drawing Studio and will include:

- Life Drawing from observation
- Anatomy workshops
- Practical drawing sessions exploring the picture-plane, volume, structure, linear perspective and foreshortening, tonality, rhythm and movement.

BAHC1.3.3 ASSESSMENT

Assessment will be based on a presentation of work produced during the unit.

Requirements

Your presentation should include the following:

- A portfolio of completed drawings and studies, to include examples of linear perspective, tonal drawings, structural drawings, figurative and anatomy drawings

Alternative forms
of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.

Date & time

Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade	PASS			FAIL		
	1 st	2.1	2.2	3 rd	35-39%	1-34%
	80-100%	70-79	60-69%	50-59%	40-49%	0%
Marking Criteria	There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...	There is substantial and strong evidence with excellent examples that demonstrate...	There is substantial evidence with some very good examples that demonstrate...	There is consistent evidence with some good examples that demonstrate...	There is adequate evidence with some sound examples that demonstrate...	There is inadequate evidence, with some examples of potential to demonstrate... There is inadequate evidence to demonstrate... No work submitted to demonstrate...
Learning Outcomes	<ol style="list-style-type: none"> ...knowledge of the underlying principles of constructive, linear and tonal drawing; ...ability to visually analyse and interpret material; ...development of practical drawing skills to inform carving practice. 					

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Correct Referencing available in the library.

Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC1.4 Historic Carving: Developing Practice

BAHC1.4.1	OVERVIEW
Credit	30
/ECT value	(15)
Overview	<p>Building on the unit BAHC1.1 Historic Carving: Introduction to Practice this unit sets out to enable you to progressively develop your carving research and practice skills to produce carved objects based on project work.</p> <p>For students on the Woodcarving & Gilding pathway the unit will focus on carving a moulded ornamental frame in a period style suitable for gilding , and a gothic leaf. For students on the Architectural Stone pathway the unit will focus on carving a classical Acanthus leaf and working on a section of a Norman ornament.</p> <p>Besides these projects you will continue to work alongside your peers on a Lettering project that will involve setting out a Trajan alphabet in preparation for carving in the next unit, and continue to work with clay on modelling project work.</p> <p>Each of these projects will introduce you to different ways of working with 3 dimensions and carving ‘problems’ by closely studying and at times copy carving from historical artefacts. While you learn more about the history of carved architectural and ornamental features through the Art Histories 1 unit, and experience methods of visually analysing and drawing such artefacts in the Drawing unit, this unit will provide you with the opportunity to bring together your practical, contextual and technical learning. You will carve objects that relate to the long history of sculpture and in this way you will begin to develop a sensitivity and appreciation for the decisions and solutions of sculptors and craft workers of the past.</p> <p>This unit usually includes an intensive 2 to 3 day trip to visit medieval buildings, providing an opportunity to study original wood and stone carvings in situ alongside students studying BA (Hons) Conservation Studies, providing you with important insights in to the professional role of carvers as part of the conservation and preservation of heritage sites.</p>
Learning outcomes	<p><i>In order to successfully complete this unit your work should demonstrate:</i></p> <ol style="list-style-type: none">1. Knowledge of design criteria of carving practice;2. A range of basic technical skills in carving practice;3. Ability to evaluate the progress of your carving practice;4. Material, historical and contextual research informing carving practice;5. Development of strategies for time management to support work on a range of projects.

Learning hours	150								
Learning hours breakdown	<table> <tr> <td>Scheduled learning and teaching activities:</td> <td>85%</td> </tr> <tr> <td>Guided independent learning:</td> <td>15%</td> </tr> </table>	Scheduled learning and teaching activities:	85%	Guided independent learning:	15%				
Scheduled learning and teaching activities:	85%								
Guided independent learning:	15%								
Essential References	Please refer to the essential reading for Units BAHC1.1 & BAHC1.3								
BAHC1.4.2	LEARNING & TEACHING								
Learning & Teaching Methods	The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised group projects, lectures, 1 to 1 tutorials, group discussion reviewing progress.								
Indicative Content	The unit includes a range of approaches to learning, the following table is indicative of the projects that may be included:								
	<table> <thead> <tr> <th>Architectural Stone Pathway</th> <th>Ornamental Woodcarving & Gilding Pathway</th> </tr> </thead> <tbody> <tr> <td> Carving practice: Stone carving <ul style="list-style-type: none"> • Classical Acanthus leaf • Norman ornament </td> <td> Carving practice: Woodcarving <ul style="list-style-type: none"> • Gothic Leaf • Moulded ornamental frame </td> </tr> <tr> <td> Lettering Carving Practice: <ul style="list-style-type: none"> • Setting out of a Trajan alphabet </td> <td> Lettering Carving Practice: <ul style="list-style-type: none"> • Setting out of a Trajan alphabet </td> </tr> <tr> <td colspan="2"> Both Pathways Modelling 3 dimensional forms in clay </td> </tr> </tbody> </table>	Architectural Stone Pathway	Ornamental Woodcarving & Gilding Pathway	Carving practice: Stone carving <ul style="list-style-type: none"> • Classical Acanthus leaf • Norman ornament 	Carving practice: Woodcarving <ul style="list-style-type: none"> • Gothic Leaf • Moulded ornamental frame 	Lettering Carving Practice: <ul style="list-style-type: none"> • Setting out of a Trajan alphabet 	Lettering Carving Practice: <ul style="list-style-type: none"> • Setting out of a Trajan alphabet 	Both Pathways Modelling 3 dimensional forms in clay	
Architectural Stone Pathway	Ornamental Woodcarving & Gilding Pathway								
Carving practice: Stone carving <ul style="list-style-type: none"> • Classical Acanthus leaf • Norman ornament 	Carving practice: Woodcarving <ul style="list-style-type: none"> • Gothic Leaf • Moulded ornamental frame 								
Lettering Carving Practice: <ul style="list-style-type: none"> • Setting out of a Trajan alphabet 	Lettering Carving Practice: <ul style="list-style-type: none"> • Setting out of a Trajan alphabet 								
Both Pathways Modelling 3 dimensional forms in clay									
BAHC1.4.3	ASSESSMENT								
	Assessment will be based on a presentation of work produced during the unit.								
Requirements	Your presentation should include the following: <ul style="list-style-type: none"> • Carving project work • Lettering project work • Modelling project work • Personal Development Archive 								
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for								

those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.

Date & time Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Marking Criteria Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade	PASS			FAIL			
	1 st	2.1	2.2	3rd	35-39%	1-34%	0%
80-100%	70-79	60-69%	50-59%	40-49%	35-39%	1-34%	0%
Marking Criteria	There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...	There is substantial and strong evidence with excellent examples that demonstrate...	There is substantial evidence with some very good examples that demonstrate...	There is consistent evidence with some good examples that demonstrate...	There is adequate evidence with some sound examples that demonstrate...	There is inadequate evidence, with some examples of potential to demonstrate...	No work submitted to demonstrate...
Learning Outcomes	<ol style="list-style-type: none"> ...knowledge of design criteria of carving practice; ...a range of basic technical skills in carving practice; ...ability to evaluate the progress of your carving practice; ...material, historical and contextual research informing carving practice; ...development of strategies for time management to support work on a range of projects. 						

Academic good practice Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Correct Referencing available in the library.

Feedback Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC1.5.1	OVERVIEW
Credit	30
/ECT value	(15)

Overview

This 30 credit unit marks the culmination of the 1st year of the course and challenges you to consolidate and review your learning so far through a series of projects throughout this final term.

All aspects of your practical research and realisation are brought together at this point and you will work on foliage study carvings alongside letter cutting and drawing research undertaken off site at the V&A museum. Both your technical and contextual research are intended to enable you to establish an approach to carving that is reflective, self-critical and ambitious.

During the unit you will be challenged to work on a Live Project where you will design and produce a carving under timed conditions. This would usually be as part of a public facing event such as London Craft Week and provides you with a very useful opportunity to test and synthesise a wide range of professional practice and technical skills and celebrate your achievements. You will also be involved in supporting the 3rd year students to present their work in the Degree Show exhibition and this will provide you with an insight into working to a deadline and professional presentation skills.

At the end of the unit you will prepare an illustrated Self-evaluation report where you will review the key achievements and challenges of your work at the end of the 1st year and indicate your plans for future development.

Learning outcomes

In order to successfully complete this unit your work should demonstrate:

1. Knowledge of the context and design criteria of carving professional practice;
2. A range of developing technical skills in carving practice;
3. Ability to evaluate and critically reflect upon the development of your carving practice;
4. Material, historical and contextual research informing decision making in carving practice;
5. Refinement of strategies for time management to support work on a range of projects;
6. Ability to employ drawing as a key research tool for carving practice.

Learning hours	300
Learning hours breakdown	<p>Scheduled learning and teaching activities: 85%</p> <p>Guided independent learning: 15%</p>
Essential References	Please refer to the essential reading lists for Units BAHC1.1 & BAHC1.3
BAHC1.5.2	LEARNING & TEACHING
Learning & Teaching Methods	The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised group projects, lectures, 1 to 1 tutorials, group discussion reviewing progress.

Indicative Content The unit includes a range of approaches to learning, the following table is indicative of the projects that may be included:

<p>Architectural Stone Pathway</p>	<p>Ornamental Woodcarving & Gilding Pathway</p>
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Carving practice: Stone carving

- Scrolling acanthus

Carving practice: Woodcarving

- Acanthus bracket
- Linen-fold panel

Both Pathways

Carving practice:

Producing a carving under timed conditions

Lettering Carving Practice:

Setting out of a Trajan alphabet

Modelling in Clay:

Head Modelling, mould-making, casting and finishing

Drawing:

V&A museum study week with research drawings

BAHC1.5.3	ASSESSMENT
Method	Presentation of work completed during the unit
Requirements	<p>Your presentation should include the following:</p> <ul style="list-style-type: none"> • Carving project work • Lettering project work • Modelling project work • Drawing project work • your Personal Development Archive (PDA) • an illustrated Self-evaluation Report (suggested word count 500-750)
Alternative forms of assessment	<p>These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.</p>
Date & time	<p>Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.</p>
Academic good practice	<p>Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Correct Referencing available in the library.</p>
Feedback	<p>Written and verbal feedback will be provided within 20 term-time days of the summative assessment.</p>

Marking criteria

The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade	PASS			FAIL			
	1 st	2.1	2.2	3rd	35-39%	1-34%	0%
80-100%	70-79	60-69%	50-59%	40-49%	35-39%	1-34%	0%
Marking Criteria	There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...	There is substantial and strong evidence with excellent examples that demonstrate...	There is substantial evidence with some very good examples that demonstrate...	There is consistent evidence with some good examples that demonstrate...	There is adequate evidence with some sound examples that demonstrate...	There is inadequate evidence, with some examples of potential to demonstrate...	No work submitted to demonstrate...
Learning Outcomes	1. ...knowledge of the context and design criteria of carving professional practice;						
	2. ...a range of developing technical skills in carving practice;						
	3. ...ability to evaluate and critically reflect upon the development of your carving practice;						
	4. ...material, historical and contextual research informing decision making in carving practice;						
	5. ... refinement of strategies for time management to support work on a range of projects;						
	6. ... ability to employ drawing as a key research tool for carving practice.						

BAHC2.1 Historic Carving: Extending Practice

BAHC2.1.1	OVERVIEW
Credit	45
ECT value	(22.5)
Overview	<p>This unit runs alongside the BAHC2.2 Art Histories unit and aims to enable you to build upon the contextual knowledge, technical, practical, research, design and other professional skills that you acquired during your 1st year together with your 2nd year art historical studies to support the evolution of your carving practice. It focuses in more depth on specialist carving practices and more complex carving ‘problems’ and challenges you to further develop professional working strategies, such as working to deadlines and managing your time and resources while working simultaneously on a range of projects.</p> <p>This unit will support you to undertake live projects including commissions and competitions through the exploration of professional case studies and talks on professional practice. Meanwhile optional workshops in IT and documentation are intended to support you to develop a professional approach to documenting your work as it progresses.</p> <p>By the end of this unit you should have established and evolved a robust and sound approach to carving practice that can be further tested and evaluated as you reach the mid-point of the course.</p>
Learning outcomes	<p><i>In order to successfully complete this unit your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li data-bbox="469 1379 1334 1442">1. Knowledge and understanding of the context and design criteria of carving professional practice; <li data-bbox="469 1478 1321 1541">2. A range of developed technical skills employed to support carving practice; <li data-bbox="469 1576 1299 1617">3. Evaluation supporting the development of your carving practice; <li data-bbox="469 1648 1295 1711">4. Material, historical and contextual research and problem solving informing carving practice; <li data-bbox="469 1742 1394 1805">5. Effective strategies for time management supporting work on a range of projects; <li data-bbox="469 1836 1327 1899">6. Ability to employ drawing as a key tool for research and design for carving practice.
Learning hours	450

Learning hours breakdown	Scheduled learning and teaching activities:	85%
	Guided independent learning:	15%

Essential References

Gardner, A. 1927. *English gothic foliage sculpture*. Cambridge: Cambridge University Press.

Colling, J.K. 1948. *Gothic ornaments*. London: George Bell.

Paley, F.A. 1891. *A manual of gothic mouldings*. London: Gurney & Jackson.

Pugin, A.C. *Pugin's gothic ornament: the classic sourcebook of decorative motifs*. London: Dover.

Thornton, P. 1999. *Form and decoration: innovation in the decorative arts 1470-1870*. London: Weidenfeld & Nicolson.

Please also refer to the Historic Carving Reading List and essential reading for 1st year units:

BAHC2.1.2 LEARNING & TEACHING

Learning & Teaching Methods The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised group projects, lectures, 1 to 1 tutorials, group discussion reviewing progress.

The unit includes a range of approaches to learning, the following table is indicative of the projects that may be included:

	Architectural Stone Patwhay	Ornamental Woodcarving & Gilding Pathway
Indicative Content	Carving practice: Stone carving <ul style="list-style-type: none"> • Stiff leaf carving • Undulating leaf carving • Drapery carving 	Carving practice: Woodcarving <ul style="list-style-type: none"> • Corinthian capitol • Gothic running frieze • Drapery carving
	Introduction to Gilding	
Both Pathways		
Lettering Carving Practice:		
Carving lower case letters		
Calligraphy workshop with visiting tutor		
Drawing:		
Life drawing, tonal drawings of ornament, sketch drawing		

BAHC2.1.3	ASSESSMENT
Method	A presentation of work made during the unit
Requirements	Your presentation should include the following: <ul style="list-style-type: none"> <li data-bbox="501 394 804 427">• Carving project work <li data-bbox="501 461 820 495">• Lettering project work <li data-bbox="501 528 831 562">• Modelling project work <li data-bbox="501 595 812 629">• Drawing project work <li data-bbox="501 663 1070 696">• your Personal Development Archive (PDA)
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.
Date & time	Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Correct Referencing available in the library.
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Marking criteria

The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade	PASS			FAIL				
	1 st	2.1	2.2	3rd	35-39%	1-34%	0%	
Marking Criteria	80-100%	70-79	60-69%	50-59%	40-49%	35-39%	1-34%	0%
	There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...	There is substantial and strong evidence with excellent examples that demonstrate...	There is substantial evidence with some very good examples that demonstrate...	There is consistent evidence with some good examples that demonstrate...	There is adequate evidence with some sound examples that demonstrate...	There is inadequate evidence, with some examples of potential to demonstrate...	There is inadequate evidence to demonstrate...	No work submitted to demonstrate...
Learning Outcomes	<ol style="list-style-type: none"> ... knowledge and understanding of the context and design criteria of carving professional practice; ... a range of developed technical skills employed to support carving practice; ... evaluation supporting the development of your carving practice; ... material, historical and contextual research and problem solving informing carving practice; ... effective strategies for time management supporting work on a range of projects; ... ability to employ drawing as a key tool for research and design for carving practice. 							

BAHC2.2.1	OVERVIEW	
Credit	15	
ECT value	(7.5)	
Overview	<p>The unit runs alongside, BAHC2.1 Historic Carving: Extending Practice and builds upon your knowledge and understanding of the histories and concepts introduced during the 1st year in the Art Histories 1 unit and other Historic Carving practice units.</p> <p>It sets out to expand your knowledge and understanding of the historical contexts for your carving practice in greater depth through the frame of art, architecture and decoration and includes opportunities to visit and study historical locations with the input of expert historians and theoreticians</p> <p>Workshops and essay tutorials will support the assignments that are designed to interrogate specific artefacts and relate these to themes, contexts and concepts explored throughout the taught element of the unit. (Suggested word count 2000-2500). You will also deliver a short presentation in which you will scrutinize and critically interrogate the material and historical contexts of a carved artefact.</p>	
Learning outcomes	<p><i>In order to successfully complete this unit your work should demonstrate:</i></p> <ol style="list-style-type: none"> 1. Knowledge and understanding of key themes and concepts in Historic Carving, Decorative Arts, Architecture and Sculpture and their relationship to craft, theoretical and social contexts; 2. Appropriate application of research skills, critical reflection, interpretation and contextualisation; 3. Effective communication of complex findings. 	
Learning hours	150	
Learning hours breakdown	Scheduled learning and teaching activities:	20%
	Guided independent learning:	80%
	See Learning & Teaching Schedule for further information.	

Essential
References

- Peter Dent (ed.), *Sculpture and Touch* (London: Routledge, 2014) David Freedberg, *The Power of Images: Studies in the History and Theory of Response* (Chicago: University of Chicago Press, 1991)
- Jana Funke and Jen Grove (eds.), *Sculpture, Sexuality and History: Encounters in Literature, Culture and the Arts from the Eighteenth Century to the Present* (New York: Springer, 2018)
- David Getsy, *Body Doubles: Sculpture in Britain, 1877-1905* (New Haven: Yale University Press, 2004)
- Grafton, Anthony, Glenn W. Frost and Salvatore Settis, *The Classical Tradition* (Cambridge, Mass and London: The Belknap Press of Harvard University Press, 2010)
- James Hall, *The World as Sculpture* (London: Pimlico, 2000)
- Haskell, Francis & Nicholas Penny, *Taste and the Antique* (New Haven and London: Yale University Press, 1981)
- Llewellyn, Nigel, *Funeral Monuments in Post-Reformation England* (Cambridge: Cambridge University Press, 2001)
- Gillian Rose, *Visual Methodologies* (London: Sage Publications Ltd, 2016)
- Anne Wagner, *Mother Stone* (New Haven: Yale University Press, 2005)

BAHC2.2.2

LEARNING & TEACHING

Learning &
Teaching Methods

The unit will be delivered with a range of learning and teaching methods including: lectures, seminars, site visits, essay supervision and tutorials, self-managed research.

Indicative Content

This unit offers an in-depth analysis of a range of examples of carved works from iconic architectural sites in London. Carving in Westminster Abbey, Charter House, St Paul's Cathedral and more will be discussed in relation to carving techniques and the various historical, aesthetic and socio-political contexts that influenced them. Learning will be facilitated by a specialist art and architectural historians, and emphasis will be placed on the technical and material challenges of making and installation.

BAHC2.2.3

ASSESSMENT

Method

Presentation of work produced during the unit to include an essay (2000-2500 words) and documentation of a 3 minute visual, verbal presentation.

Requirements

You should submit:

- 1) 2000-2500 word essay following academic conventions
- 2) documentation of a 5 minute presentation

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.

Date & time

The week, date and time of your assessment will be notified in unit briefings and detailed on Moodle.

Marking Criteria

The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade	PASS				FAIL		
	1 st	2.1	2.2	3rd	35-39%	1-34%	0%
80-100%	70-79	60-69%	50-59%	40-49%	35-39%	1-34%	0%
Marking Criteria	There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...	There is substantial and strong evidence with excellent examples that demonstrate...	There is substantial evidence with some very good examples that demonstrate...	There is consistent evidence with some good examples that demonstrate...	There is adequate evidence with some sound examples that demonstrate...	There is inadequate evidence with some examples of potential to demonstrate...	No work submitted to demonstrate...
Learning Outcomes	<ol style="list-style-type: none"> ... knowledge and understanding of key themes and concepts in Historic Carving, Decorative Arts, Architecture and Sculpture and their relationship to craft, theoretical and social contexts; ... appropriate application of research skills, critical reflection, interpretation and contextualisation; ... effective communication of complex findings. 						

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Correct Referencing available in the library.

Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC2.3 Historic Carving: Towards Self-Directed Professional Practice

BAHC2.3.1	OVERVIEW
Credit ECT value	60 (30)
Overview	<p>This unit runs for the whole of the second semester of the 2nd year and supports you to continue to develop your carving practice and professional approaches with an emphasis on the further development of practical hand skills, visual analysis and professional skills including evaluation and review.</p> <p>This stage of the course involves a diagnostic element as you will be expected to use all opportunities to assess your strengths as a practitioner and understand the demands of your specialist area.</p> <p>While continuing to work with a number of set and live projects you will also be increasingly engaged in the development of your own themes and ideas with some planning for your 3rd year major project work. Professional Practice talks and workshops will support you in the practical elements of planning your project to ensure its feasibility and to learn how to cost and manage a professional commission. In the later part of the unit you will give a presentation on your plans for the 3rd year including a preliminary proposal for your major project and the theme for your dissertation.</p> <p>The unit will require you to develop an increasingly self-motivated and organised approach to your studies. Beginning at the mid-point of the course it requires you to take an increasingly self-managed approach to your studies as you prepare for self-directed practice in the 3rd year.</p>
Learning outcomes	<p><i>In order to successfully complete this unit your work should demonstrate:</i></p> <ol style="list-style-type: none"> 1. Knowledge and understanding of historical, contemporary and social contexts of your carving practice; 2. Knowledge and understanding of the context and design criteria of carving professional practice; 3. A range of developed technical skills employed to effectively support carving practice; 4. Analysis, evaluation and critical reflection supporting your carving practice 5. Material, historical and contextual research, design and problem solving informing carving practice; 6. Effective and productive approach to project management to support carving practice; 7. Ability to embed visual analysis and interpretation through drawing and modelling to inform and reflect upon carving practice.

Learning hours	600	
Learning hours breakdown	Scheduled learning and teaching activities:	75%
	Guided independent learning:	25%
Essential References	<p>Gardner, A. 1927. <i>English gothic foliage sculpture</i>. Cambridge: Cambridge University Press.</p> <p>Bridaham, L.B. 2006. <i>The gargoye book: 572 examples from gothic architecture</i>. London: Dover.</p> <p>Colling, J.K. 1948. <i>Gothic ornaments</i>. London: George Bell.</p> <p>Paley, F.A. 1891. <i>A manual of gothic mouldings</i>. London: Gurney & Jackson.</p> <p>Pugin, A.C. <i>Pugin's gothic ornament: the classic sourcebook of decorative motifs</i>. London: Dover.</p> <p>Thornton, P. 1999. <i>Form and decoration: innovation in the decorative arts 1470-1870</i>. London: Weidenfeld & Nicolson.</p> <p>Please also refer to the Historic Carving Reading List and essential reading for 1st year units.</p>	

BAHC2.3.2 LEARNING & TEACHING

Learning & Teaching Methods The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised group projects, lectures, 1 to 1 tutorials, group discussion reviewing progress.

Indicative content	Architectural Stone Pathway	Ornamental Woodcarving & Gilding Pathway
	<ul style="list-style-type: none"> Restoration project Life study 	<ul style="list-style-type: none"> 18th Century Scroll Regency leaf Gilding
Both Pathways		
<ul style="list-style-type: none"> Drapery study and research Modelling Transcription project Lettering project 		
<ul style="list-style-type: none"> Major Carving Project-plan /dissertation presentation 		

BAHC2.3.3	ASSESSMENT
Method	A presentation of work produced during the unit
Requirements	<p>Your presentation should include the following:</p> <ul style="list-style-type: none"> • Carving project work • Lettering project work • Modelling project work • Drawing project work • Personal Development Archive including outcomes of the professional practice workshops • Illustrated Self-evaluation report (indicative word count, 500-750 words)
Alternative forms of assessment	<p>These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.</p>
Date & time	<p>Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.</p>

Marking criteria

The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade	PASS				FAIL			
	80-100%	1 st 70-79	2.1 60-69%	2.2 50-59%	3 rd 40-49%	35-39%	1-34%	0%
Marking Criteria	There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...	There is substantial and strong evidence with excellent examples that demonstrate...	There is substantial evidence with some very good examples that demonstrate...	There is consistent evidence with some good examples that demonstrate...	There is adequate evidence with some sound examples that demonstrate...	There is inadequate evidence, with some examples of potential to demonstrate...	There is inadequate evidence to demonstrate...	No work submitted to demonstrate...
Learning Outcomes	<ol style="list-style-type: none"> ... knowledge and understanding of historical, contemporary and social contexts of your carving practice; ... knowledge and understanding of the context and design criteria of carving professional practice; ... a range of developed technical skills employed to effectively support carving practice; ... analysis, evaluation and critical reflection supporting your carving practice ... material, historical and contextual research, design and problem solving informing carving practice; ... effective and productive approach to project management to support carving practice; ... ability to embed visual analysis and interpretation through drawing and modelling to inform and reflect upon carving practice. 							

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Correct Referencing available in the library.

Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC3.1 Historic Carving: Research & Development for Major Project

BAHC3.1.1	OVERVIEW
Credit	30
ECT value	(15)
Overview	<p>The 3rd year provides you with an intensive year of study with a substantial period of self-directed research and practice. This unit runs during the first term of the 3rd year and primarily focuses on the research and development phase of your major carving project work and your lettering project. It runs alongside your work on the HC3.2 Art Histories 3 unit.</p> <p>The unit requires you to take considerable responsibility for independently managing your carving practice and laying down the strong foundations for a sustainable, achievable and suitably ambitious final project(s). To do well on this unit you will need to draw upon all of the skills you have developed so far on the course and be fully engaged, pro-active, ambitious and committed.</p> <p>During the first half of the unit, you will use drawing and modelling to develop maquettes and models that you can work from and use to test design decisions. You will continue to deepen your understanding of the materials, techniques and processes involved in carving, as well as your contextual knowledge relating to your individual final project proposals.</p> <p>In the second half of the unit you will begin work on your major project work employing techniques to translate your proposals in to carved forms. Your major project work will include at least one lettering project and an ambitious carved piece.</p> <p>You will attend a series of Professional Practice sessions focusing on equipping you with the readiness for constructive engagement in your future career, facilitating your transition from student to early stage professional practitioner or for further study at postgraduate level. These sessions will support you to prepare for the unit HC3.4 Professional Practice that runs in the 2nd semester.</p> <p>Assessment is based on a presentation of all of your research and preparatory work such as sketchbooks, models and documentation of your practice, your Personal Development Archive and work in progress.</p>

Learning outcomes *In order to successfully complete this unit your work should demonstrate:*

1. Systematic understanding of the specific historical, contemporary and social contexts of your carving practice;
2. Systematic understanding of the appropriate professional strategies relevant to your carving practice and ambitions;
3. A range of developed practical skills employed to plan and initiate carving project work;
4. Analysis, evaluation, self-directed research and critical reflection supporting development of your carving project;
5. Synthesis of material, historical and contextual research and design and problem-solving evidenced in your proposal and initial project work;
6. Ability to effectively employ methods of visual analysis, interpretation and design to support planning for carving practice.

Learning hours 300

Learning hours breakdown

Scheduled learning and teaching activities:	30%
Guided independent learning:	70%

Essential Resources Your project proposal and related research will determine the reading and viewing list for the unit and will be discussed and agreed with your tutor as your project work progresses.

BAHC3.1.2 LEARNING & TEACHING

Learning & Teaching Methods The unit will be delivered with a range of learning and teaching methods including: lectures, 1 to 1 tutorials, group discussion reviewing progress.

- Indicative Content**
- Project-plan presentation
 - Professional Practice talks
 - Workshops on Maquette making
 - Drawing research
 - Early stages of carving project work
 - Self-directed lettering project

BAHC3.1.3 ASSESSMENT

Method Assessment is based on a presentation of work made during the unit to include supporting material such as sketchbooks, documentation of your practice, models as well as work in progress and your personal development archive.

Requirements

You should submit:

- 1) Self-directed project research, plans, drawing and 3 dimensional models
- 2) Work in progress on self-directed projects
- 3) Personal Development Archive

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.

Date & time

Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Marking criteria

The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade	PASS			FAIL				
	1 st	2.1	2.2	3rd	35-39%	1-34%	0%	
Marking Criteria	80-100%	70-79	60-69%	50-59%	40-49%	35-39%	1-34%	0%
Learning Outcomes	<p>There is consistent and strong evidence with outstanding examples that demonstrate... and at times exceeds...</p> <p>There is substantial and strong evidence with excellent examples that demonstrate...</p> <p>There is substantial evidence with some very good examples that demonstrate...</p> <p>There is consistent evidence with some good examples that demonstrate...</p> <p>There is adequate evidence with some sound examples that demonstrate...</p> <p>There is inadequate evidence, with some examples of potential to demonstrate...</p> <p>There is inadequate evidence to demonstrate...</p> <p>No work submitted to demonstrate...</p>							
	<p>1. ... systematic understanding of the specific historical, contemporary and social contexts of your carving practice;</p> <p>2. ... systematic understanding of the appropriate professional strategies relevant to your carving practice and ambitions;</p> <p>3. ... a range of developed practical skills employed to plan and initiate carving project work;</p> <p>4. ... analysis, evaluation, self-directed research and critical reflection supporting development of your carving project;</p> <p>5. ... synthesis of material, historical and contextual research and design and problem-solving evidenced in your proposal and initial project work;</p> <p>6. ... ability to effectively employ methods of visual analysis, interpretation and design to support planning for carving practice.</p>							

Academic good
practice

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Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC3.2.1	OVERVIEW	
Credit	15	
ECT value	(7.5)	
Overview	<p>This unit runs alongside BAHC3.1 Historic Carving: Research & Development for Major Project and provides you with an important opportunity to research and study in greater depth a subject related to your developing carving practice. The research that you undertake for this unit should be intimately related to your practice and directly support the development of your work. Your choice of your art-histories related theme will be based on tutorial and seminar discussion from the end of your 2nd year. It will be chosen and refined by you in to a specific question that you will interrogate through a self-directed piece of research. Group and individual tutorials will support you to develop your research investigation and the structuring of your dissertation that can take the form of a 5,000-6,000 word essay or an equivalent submission such as a project report or illustrated presentation.</p> <p>The unit aims to enable you to confidently articulate your understanding of your chosen theme and the relevance of the research to your practice and future ambitions.</p>	
Learning outcomes	<p><i>In order to successfully complete this unit your work should demonstrate:</i></p> <ol style="list-style-type: none"> 1. Systematic understanding of material concepts, theoretical and socio-political contexts in relation to your chosen theme; 2. Sustained and effective application of analysis, critical reflection and a range of developed research skills; 3. Effective communication of complex findings and arguments related to your chosen theme. 	
Learning hours	150	
Learning hours breakdown	Scheduled learning and teaching activities:	10%
	Guided independent learning:	90%
Essential Resources	<p>Your dissertation topic will determine the reading and viewing list for the unit and will be discussed and agreed with your dissertation tutor as your research progresses</p> <p>Recommended:</p> <p>Bolker, J. 1998. <i>Writing your dissertation in fifteen minutes a day</i>. New York: H. Holt.</p>	

Buzan T. & Buzan, B. 2010. *The mind map book: unlock your creativity, boost your memory, change your life*. Harlow: Pearson.

Buzan, T. 2006. *Use your head: innovative learning and thinking techniques to fulfil your potential*. London: BBC.

Cottrell, S. 2008. *The study skills handbook*. 3rd edition. Basingstoke: Palgrave Macmillan.

Godfrey, J. 2010. *Reading and making notes*. Basingstoke: Palgrave Macmillan.

Greetham, B. 2008. *How to write better essays*. 2nd edition. Basingstoke: Palgrave Macmillan.

Greetham, B. 2014. *How to write your undergraduate dissertation*. 2nd edition. Basingstoke: Palgrave Macmillan.

Mann, S. 2011. *Study skills for art, design, and media students*. Harlow: Longman.

Williams, K. 2009. *Getting critical*. Basingstoke: Palgrave Macmillan.

Williams, K. 2013. *Planning your dissertation*. Basingstoke: Palgrave Macmillan.

BAHC3.2.2	LEARNING & TEACHING
Learning & Teaching Methods	The unit will be delivered with a range of learning and teaching methods including: lectures, seminars, 1 to 1 and group tutorials
Indicative Content	Content will depend on and emerge out of the individual students own research interests and areas of intellectual and workshop-based enquiry.
BAHC3.2.3	ASSESSMENT
Method	Submission of a 5000–6000 word dissertation or equivalent such as a project report or illustrated presentation.
Requirements	You should submit. <ul style="list-style-type: none"> 5,000–6,000 word dissertation or equivalent
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.
Date & time	The week, date and time of your assessment will be notified in unit briefings and detailed on Moodle.

Marking criteria

The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade	PASS			FAIL			
	1 st	2.1	2.2	3 rd	35-39%	1-34%	0%
80-100%	70-79	60-69%	50-59%	40-49%	35-39%	1-34%	0%
Marking Criteria	There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...	There is substantial and strong evidence with excellent examples that demonstrate...	There is substantial evidence with some very good examples that demonstrate...	There is consistent evidence with some good examples that demonstrate...	There is adequate evidence with some sound examples that demonstrate...	There is inadequate evidence, with some examples of potential to demonstrate...	No work submitted to demonstrate...
Learning Outcomes	<ol style="list-style-type: none"> ... systematic understanding of material concepts, theoretical and socio-political contexts in relation to your chosen theme; ... sustained and effective application of analysis, critical reflection and a range of developed research skills; ... effective communication of complex findings and arguments related to your chosen theme. 						

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Correct Referencing available in the library.

Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC3.3.1	OVERVIEW	
Credit	15	
ECT value	(7.5)	
Overview	<p>This unit runs in the second semester of your 3rd year and is focused on your professional realisation of your practice, specifically how you document and curate your work, employing a range of formats.</p> <p>Building on the knowledge and understanding you have acquired throughout the course and, more recently during the professional practice talks, seminars, study visits and workshops during the 1st semester, you are required to critically and professionally engage in the documentation and presentation of your practice.</p> <p>This will include:</p> <ol style="list-style-type: none"> i. an illustrated evaluative report on your final project (500 – 750 words); ii. your own website/ blog (or equivalent media) documenting and presenting your work in a coherent and professionally appropriate way; iii. a professional practice folder to include a method statement relating to your project(s), planning for self employment, and evidence of completion of an estimating exercise, including costing of your final project; iv. a professional portfolio to include your CV and images of your work; v. the organization and presentation of your Degree Show. <p>The work from this unit provides an important step from undergraduate study to professional practice and while there are different elements that make up your assessment submission you are encouraged to see the 3rd year as a holistic period of study with the 4 units being very closely related and mutually supportive.</p>	
Learning outcomes	<p><i>In order to successfully complete this unit your work should demonstrate:</i></p> <ol style="list-style-type: none"> 1. Application and effective employment of appropriate professional working strategies supporting your carving practice and ambitions; 2. Effective and considered approach to documenting and presenting your professional carving practice. 	
Learning hours	150	
Learning hours breakdown	Scheduled learning and teaching activities:	15%
	Guided independent learning:	85%

Essential references

Collins, S. 1992. *How to photograph works of art*. New York: Watson-Guptill.

Smithson, P. 2009. *Installing exhibitions: A practical guide*. London: A&C Black.

Digital sources:

<http://www.artscouncil.org.uk>

<http://www.craftscouncil.org.uk/>

<http://www.britcoun.org.uk>

<http://www.hse.gov.uk>

<http://www.charity-commission.gov.uk>

Artquest Artlaw: <http://www.artquest.org.uk/artlaw/> Hundreds of articles on all aspects of art and the law.

a-n: <http://www.a-n.co.uk> a-n provides information, research and debate for visual and applied artists. It is a not-for-profit company, with annual subscriptions – a subscription is required for full website access to opportunities listings and articles, with some articles available for non-subscribers. Subscribers also benefit from artwork, studio and public liability insurance.

BAHC3.3.2

LEARNING & TEACHING

Learning & Teaching Methods

The unit will be delivered with a range of learning and teaching methods including: workshops, 1 to 1 tutorials, group discussions reviewing progress.

Indicative Content

- Sign up IT workshops
 - Professional Practice talks
 - Degree show planning meetings
 - Portfolio Review sessions
 - Self-directed professional practice
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Method	Submission of work and documentation produced during the unit together with a review of the organisation, curation and project management of your Degree Show exhibition
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Requirements	<p>You should submit:</p> <ol style="list-style-type: none">1) an illustrated evaluative report on your final project (500 – 750 words) ;2) your own website/ blog (or equivalent media) documenting and presenting your work;3) a professional practice folder to include a method statement relating to your project(s), planning for self-employment, and evidence of completion of an estimating exercise, including costing of your final project;4) a professional portfolio to include your CV and images of your work;5) the organization and presentation of your Degree Show.
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Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.
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Date & time	Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
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Marking criteria

The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade	PASS					FAIL		
	1st	2.1	2.2	3rd				
	80-100%	70-79	60-69%	50-59%	40-49%	35-39%	1-34%	0%
Marking Criteria	There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...	There is substantial and strong evidence with excellent examples that demonstrate...	There is substantial evidence with some very good examples that demonstrate...	There is consistent evidence with some good examples that demonstrate...	There is adequate evidence with some sound examples that demonstrate...	There is inadequate evidence, with some examples of potential to demonstrate...	There is inadequate evidence to demonstrate...	No work submitted to demonstrate...
Learning Outcome	<ol style="list-style-type: none"> ... application and effective employment of appropriate professional working strategies supporting your carving practice and ambitions; ... effective and considered approach to documenting and presenting your professional carving practice. 							

Academic good practice

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Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC3.4 Historic Carving: Self Directed Major Project

BAHC3.4.1	OVERVIEW
Credit	60
ECT value	(30)
Overview	<p>This unit marks the culmination of your studies on the course and runs from the end of the 1st term through to the end of the summer term, spanning 1.5 semesters. It builds upon the research and development phase of unit BAHC3.1 and will require you to draw upon all of the professional, technical, contextual and creative skills and knowledge you have developed and acquired so far on the course. It will test your ability to sustain an ambitious self-directed programme of work to a successful conclusion.</p> <p>Students on the <i>Woodcarving & Gilding</i> pathway will complete at least one major woodcarving project, at least one lettering work in wood and an example of work employing a decorative finish.</p> <p>Students on the <i>Architectural Stone</i> pathway will complete at least one major stone carving project to completion and one lettering work in stone.</p> <p>Throughout the unit you will be supported through regular tutor input including supervisory tutorials and facilitated peer group discussion of work in progress.</p>
Learning outcomes	<p><i>In order to successfully complete this unit your work should demonstrate:</i></p> <ol style="list-style-type: none">1. The coherent articulation of your carving projects' ambitions in the presentation of a resolved body of work;2. A range of developed practical skills employed to support the production of a body of work;3. Evidence of analysis, evaluation and critical reflection in the realisation of your carving practice;4. Synthesis of material, historical and contextual research, design and problem-solving supporting the completion of self-directed carving project work;5. Sustained and effective project management utilised in the production of a body of work;6. Ability to effectively embed visual analysis, interpretation and design to sustain, inform and reflect upon carving practice.

Learning hours	600
Learning hours breakdown	Scheduled learning and teaching activities: 15% Guided independent learning: 85%
Essential Resources	Your project proposal and related research will determine the reading and viewing list for the unit and will be discussed and agreed with your tutor as your project work progresses

BAHC3.4.2 LEARNING & TEACHING

Learning & Teaching Methods	The unit will be delivered with a range of learning and teaching methods including: 1 to 1 tutorials, group tutorials and peer group review.
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Indicative Content	Self-directed project work including at least one lettering project and a major carving project
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BAHC3.4.3 ASSESSMENT

Method	Assessment is based on the work that you have produced and exhibited and should also include supporting material such as sketchbooks and documentation of your practice, models and your personal development archive.
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Requirements	You should submit: <ul style="list-style-type: none"> 1) Completed project work 2) Support work including drawings and sketchbooks 3) Personal Development Archive
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Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.
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Date & time	Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
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Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade	PASS					FAIL		
	80-100%	1 st 70-79	2.1 60-69%	2.2 50-59%	3 rd 40-49%	35-39%	1-34%	0%
Marking Criteria	There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...	There is substantial and strong evidence with excellent examples that demonstrate...	There is substantial evidence with some very good examples that demonstrate...	There is consistent evidence with some good examples that demonstrate...	There is adequate evidence with some sound examples that demonstrate...	There is inadequate evidence, with some examples of potential to demonstrate...	There is inadequate evidence to demonstrate...	No work submitted to demonstrate...
Learning Outcomes	<ol style="list-style-type: none"> ... the coherent articulation of your carving projects' ambitions in the presentation of a resolved body of work; ... a range of developed practical skills employed to support the production of a body of work; ... evidence of analysis, evaluation and critical reflection in the realisation of your carving practice; ... synthesis of material, historical and contextual research, design and problem-solving supporting the completion of self-directed carving project work; ... sustained and effective project management utilised in the production of a body of work; ... ability to effectively embed visual analysis, interpretation and design to sustain, inform and reflect upon carving practice. 							

Academic good practice

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Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Historic Carving Course team



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Art Histories team



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Sally Kindberg
Royal Literary Fund Writing Fellow

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General Help on Writing from the Royal Literary Fund Writing Fellow

The Royal Literary Fund Writing Fellow

A member of the Royal Literary Fund is awarded a placement with the Art School each year. They are on hand two days per week to offer help and advice with writing issues; essays, applications, letters etc. This is a service for any students enrolled on any course at the Art School.

Email writingfellow@cityandguildsartschool.ac.uk for information and/or to make an appointment.

Part 2: Learning and Teaching

Learning & Teaching Strategy

The Art School provides a high level of staff contact time so that our students receive the intensive tuition and individual attention that we believe our subjects require. As active professionals and experts in their subjects, our tutors are committed to teaching at the Art School and enthusiastic about working with our students because of the level of critical engagement and the high standard of work.

We prioritise skill-based teaching and cultivate knowledge and curiosity in the historical and contemporary contexts of our subjects. The relationships between tradition and innovation and the interaction between the different subjects provide important insights and this is supported through the shared study centres of Drawing and Art Histories.

Learning is supported in a number of ways through lectures, group discussion, tutorials, seminars, field trips, workshops, demonstrations and group critiques as well as individual supervision of projects. You will be encouraged and supported to develop your research and practice skills and to develop communication skills to articulate your ideas, proposals and document your work through writing, verbal presentations, and visual recording. Throughout the course there is a focus on the development of practical skills, historical studies, design for carving and professional practice approaches.

The course will be mainly delivered in the departmental workshops and structured around a series of inter-related units. You will be encouraged to take increasing responsibility for your own learning and, as the course develops, you will evaluate your learning and progress in studio discussion and tutorials. Your tutors and the Carving Technician are responsible for managing Health and Safety and will introduce you to the important principals of Health and Safety for carving practice and safeguards that you will have to comply with while on the course and in the future as a professional practitioner.

Teaching Methods

DEFINITION OF TERMS

TUTORIALS

All members of staff have responsibility for the welfare of any Art School student; this is known as Duty of Care. In addition to this you can expect:

- 1) a named Pastoral Tutor who is a point of contact for matters of a personal nature that may impact on your studies; and
- 2) a named Personal Tutor responsible for supporting you in areas relating to your academic progress, through:
 - a) the systematic monitoring of your progress with an agreed record in writing; and
 - b) the discussion of unit specific and general progress.

While each of the roles are clearly defined with distinct responsibilities, it is possible for you to be allocated the same person for your Pastoral Tutor as for your Personal Tutor.

The tutorial system is integral to the course. In addition to the frequent contact time that you have with tutors through either sign up tutorials or tutor supervised sessions, there are at least two formally arranged tutorials for you per term with a tutorial report written each term recording your progress and advice given.

PERSONAL TUTOR	Personal Tutors have responsibility to support you in your learning on all units of the academic year. Personal Tutors are usually allocated in the first few weeks of term. You may be allocated a different Personal Tutor for different years of study on the course. Your tutor will arrange tutorials with you directly.
PASTORAL TUTOR	Your Pastoral Tutor will have knowledge of the support services available, the Art School's processes and procedures and your curriculum in order to advise and support you in how best to manage the implications of personal matters. You will be notified of the name and contact details of your Pastoral Tutor in the first few days of study at the Art School. This is important to assure that you are aware of the opportunity to discuss any personal concerns, and with whom, should it be necessary at any time. The need for Pastoral Tutorials is variable and unpredictable, though it is usually relatively low. Should you need to see your Pastoral Tutor you should contact them directly by their cityandguildsartschool.ac.uk email to book a meeting.
INDIVIDUAL TUTORIAL	Conducted between you and your tutor, reviewing your progress and monitoring development with reference to a portfolio of your work in progress. To get the most out of tutorials you are advised to prepare for them in advance. It is advisable to have all of the material you wish to discuss with you in an easily accessible form, a list of the key things that you consider you have achieved and a list of the areas you wish to examine through discussion.
GROUP TUTORIAL	Involves a group of students and staff or visiting specialists. The emphasis is on the sharing of experience and the critical examination of work to which all contribute. Differing solutions to project work are examined, encouraging working as a team, group debates and critical response.
SEMINAR	Can be either staff- or student-led. Involves a group of students with a member of staff, seeking to explore and expand an aspect of course work and encourage debate. Seminars may be based on specific reading or following the study of an artefact or exhibition. They help to define the critical framework and to develop your confidence in the expression of your opinions and engage you in critical discourse with your peers.
STUDIO SEMINAR	Studio seminars are normally conducted by a member of the studio staff, they sometimes may be student-led, under the guidance of a tutor. These seminars offer you the opportunity to discuss your own and other's work together with wider issues concerning the history and theory of art in a formal and critical manner. They also provide an opportunity for you to formulate your ideas, to promote an exchange of views and encourage speculative discourse.
LECTURE	Given to student groups by staff and visiting speakers presenting a body of information in a formal way. They provide a common taught element to a group of students. To get the most out of Lectures you should understand your own role as an active participant by taking notes, identifying areas to follow up with research after the lecture and by engaging in the questions and answers session at the conclusion of the lecture.

WRITTEN SUBMISSIONS	Written submissions come in a range of forms. Whether they are essays, written reports, proposals or evaluation documents, they are intended to enable you to develop your study and research skills and your ability to express concepts, findings and arguments coherently in written form.
BA DISSERTATION / MA THESIS / RESEARCH PROJECT PROJECTS	Generally the culmination of the written theoretical and historical components of the course. You will be supported through individual and group tutorial supervision and through sessions led by the Library regarding referencing and citation. These are tutor-instigated elements of teaching, introducing a range of differing standpoints. They are intended to enhance the student's understanding, skills and knowledge, to encourage discussion and debate between students and between staff and students, and to promote personal research. At the end of each project there is a critical review of the work produced.
COLLABORATIVE PROJECT	Provides opportunities for you to work on similar projects, both jointly or concurrently, developing and exchanging ideas and experiences.
CRITICAL REVIEW	“Crits” are usually led by a tutor with a group of students, normally in discussion of studio based work. They provide useful opportunities for you to engage in discussion surrounding your own work and that of your peers. For Conservation the emphasis may be on more technical aspects of treatment or shared conservation problems and different ways of tackling them.
WORKSHOP / DEMONSTRATION	Instruction in skills provided by staff and specialist visitors, often supported by technical staff, who use demonstration and example as a method of teaching the characteristics of materials, sound working practice and techniques.
LIVE PROJECTS	Provide you with an opportunity to participate in commissions or other forms of working with a client to a deadline. They enable you to experience the pace, responsibilities and issues associated with professional work in your subject area.
GALLERY/ MUSEUM VISITS	The Art School takes full advantage of its central location to utilise the city's cultural resources. Group visits under staff supervision to galleries and/or museums are organised while you are also encouraged to seek out specific artefacts/ artworks and exhibitions through tutorial advice as well as your own research.
STUDY TRIPS	In recent years there has been an annual Art Histories study trip to Venice, staying at the Giorgio Cini Foundation on the Island of San Giorgio Maggiore for Historic Carving and Conservation Students. Fine Art students may also benefit from an organised study trip to a European City. Such trips are usually carefully organised and engage you in an intensive few days of visits, talks, drawing and research.

Personal Development Archive

Your Personal Development Archive, or PDA, will support you to structure your approach to research and to build and maintain the habit of documenting, reflecting upon and archiving research material. This will become an important resource for you during your time on the course and establishes a model for future professional practice.

The PDA will help you to:

- Provide you with a one point access to information collected and needed for your own reflection and ideas development as well as for presentations, seminars, statements, and assessments;
- Develop an archive for future reference and a methodology for the continuing development of your practice;
- Support your personal development planning;
- Compile material effectively for assessment submissions;
- Provide a means of recording your achievements;
- Enable you and your tutors to reflect upon your progress.

Art Histories

To become a creative, successful practitioner requires knowledge of historical context – traditional and contemporary – and an awareness of the latest critical debates within today's visual and material culture. We also believe that successful learning depends on the quality of the learning experience. Our solution is to make Art Histories an integral part of all our courses, and to teach it in such a way that it informs, inspires and incentivises the makers of today.

We believe that the study of Art Histories and studio work should sustain and enhance each other, engendering in students a good observational ability and a deeper awareness of the historical and critical contexts underlying contemporary studio practice. Regular discussions and debates in museums and galleries also form an essential aspect of student learning.

The Art Histories Department aims to:

- Ensure that Art Histories learning is integrated, relevant and core to students' main areas of study
- Enable every student to develop the academic skills, knowledge and critical tools needed to succeed as artists, craftspeople and creative thinkers
- Uphold the highest standards in teaching and learning, valuing a student-centered approach and being sensitive to the learning styles of practising artists and craftspeople
- Engage in wider debates about the role of Art Histories in shaping societal attitudes, politics, scientific research and philosophical thought

Assessment is usually based upon essays, aural presentations and a final year thesis. All are thoroughly supported by workshops, one to one tutorials and special learning support where required. Library inductions and advice are arranged to enable you to carry out independent research and study. Moodle and online resources will aid your learning and provide you with the necessary tools, skills and confidence to work as a professional artist or researcher on successful completion of the course.

Moodle

The Art School's online learning platform is Moodle, available at cityandguildsartschool.ac.uk/moodle. Moodle is a virtual learning environment for your time at City & Guilds of London Art School. It is where you can access all sorts of information digitally, including:

- Course information: timetables, unit briefs, project information, assessment forms
- Lecture notes, presentations, and readings
- Research and study skills information including essay writing, referencing and citation guides
- Student support information
- Bursary and prize information
- Course calendars
- News and updates

All of the learning materials on Moodle are available remotely, so you can access them and engage with your studies off campus when required. You will receive an induction to Moodle during your first weeks at the Art School. For more information on or assistance with using Moodle, please contact the Librarian h.lam@cityandguildsartschool.ac.uk.

Referencing

The Library has produced a guide to referencing and citations for use in all Art Histories assignments and written submissions, based on the Harvard system. It can be accessed on the Art School's [Moodle](#) site.

Assessment

Assessment is an integral part of the learning process. In teaching we use three forms of assessment:

- 1) *Diagnostic assessment* occurs early on in a unit; through tutorial discussion, project work and/or a skills audit, your tutor will work with you to identify your strengths as well as areas for improvement or further exploration.
- 2) *Formative assessment* focuses on looking forward in the development of your work. It usually occurs mid way through a unit, for example in a 1 to 1 progress tutorial or through a group presentation. Tutors will advise you on areas for improvement, for development, for consideration, and indicate your strengths and any areas for concern with your work-in-progress through a Formative Assessment Feedback Form. Feedback from formative assessment will concentrate on ways that you can improve your work in relation to the learning outcomes of the unit.
- 3) *Summative assessment* is applied to work submitted for unit assessment. Feedback from summative assessment identifies achievement against the learning outcomes. While the main focus is looking back at the work from the unit, there will also be some advice on areas for development.

Learning Outcomes and Unit Assessment

Learning outcomes are the skills and knowledge that you will be able to demonstrate upon successful completion of each of the units on your course and against which your work will be assessed.

- Your work will be assessed on the extent to which it meets the Learning Outcomes described for each unit.

- To pass a unit your work will need to demonstrate that all of the Learning Outcomes have been met.

Assessment deadlines

It is your responsibility to ensure that your work satisfies the learning outcomes, assessment requirements and meets the deadlines for each unit. There are no extensions to deadlines.

While any work submitted late will be assessed and you will receive an indicative mark, it will be recorded as a 'Late Submission' with any mark capped at 40% on your student record.

If you believe that either the quality or completeness of your work may have been effected by other factors, please seek guidance on the submission of Extenuating Circumstances. If you believe that you have an ongoing condition that impacts upon your work you are advised to seek guidance from Student Support.

There is an Extenuation Panel that meets as needed to deal with both claims for extenuation and consideration of academic misconduct. Every claim for extenuation should be supported by appropriate documentary evidence (e.g. a doctor's letter).

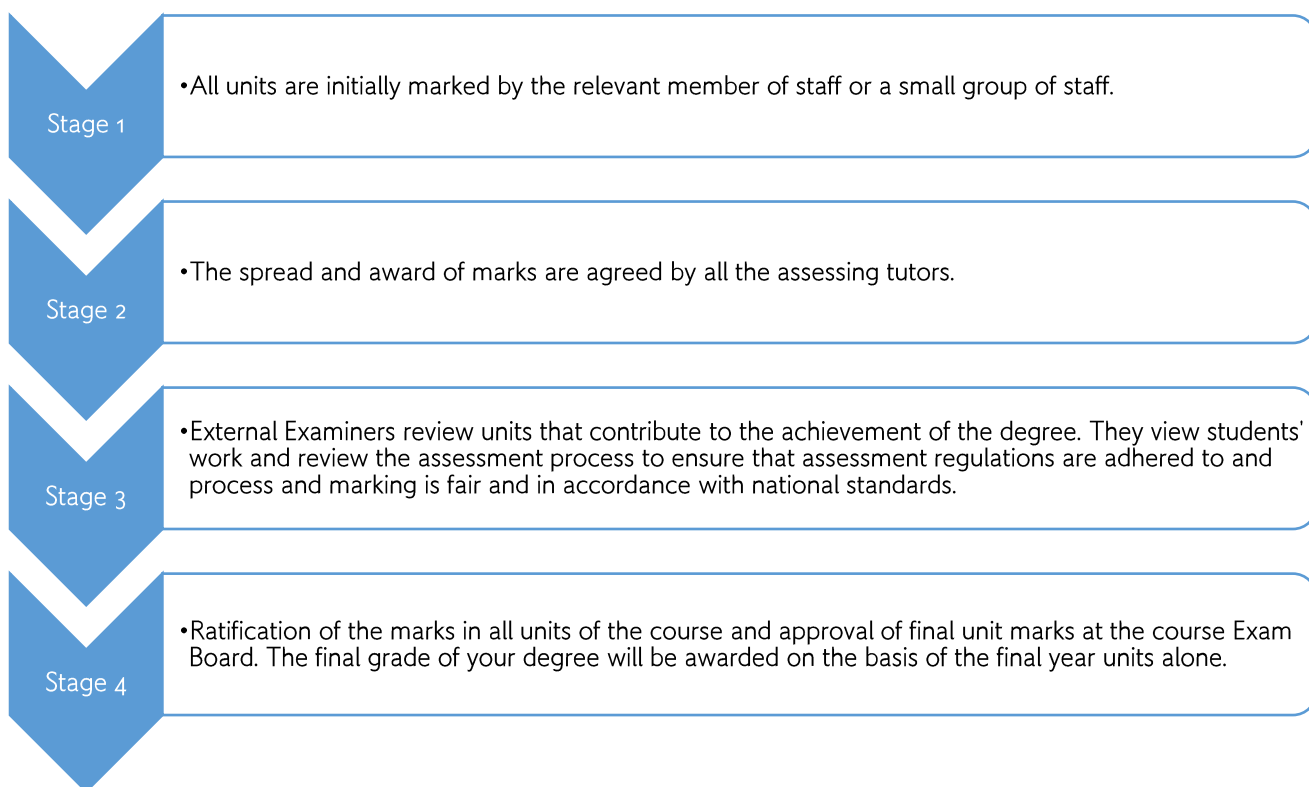
How will you be assessed?

You will be assessed against the learning outcomes set out in each unit specification using the marking criteria to determine the actual mark. Each Unit Specification outlines the Marking Criteria. The table below gives you an indication of how marks are graded.

PASS					FAIL		
1	2.1	2.2	3				
80 – 100%	70 – 79%	60 – 69%	50 – 59%	40 – 49%	35 – 39%	1 – 34%	0%
There is consistent and strong evidence with outstanding examples	There is substantial and strong evidence with excellent examples	There is substantial evidence with some very good examples	There is consistent evidence with some good examples	There is adequate evidence with some sound examples	There is inadequate evidence, with some examples of potential	There is inadequate evidence	No work submitted

Specific requirements for the display and presentation of final work, oral and written presentations will be indicated in the unit specifications and any related project briefs. These will be discussed in a briefing session and will also be available on [Moodle](#).

In terms of procedure, for all units on the course the following stages are adhered to:



External Examiners

External Examiners are appointed to all courses in order to ensure that our courses are comparable to courses at the same level in other institutions and that the quality and standards of the course are maintained at an appropriate level.

External Examiners do not mark students' work. External Examiners do however see the assessed work of a sample of students across the full range of attainment (including any failed work) in order to check the appropriateness of standards and the marks awarded. They might also meet students in order to find out their views about the course.

External Examiners write an annual report reflecting upon the course that is used as an important reference for Annual Monitoring.

BA Grade descriptors

The following descriptors are indicative of levels of achievement related to undergraduate level grading bands such as 1st, 2.1, 2.2 and 3rd. Each unit on the course will be assessed in relation to the learning outcomes for the unit that are specifically related to the area of study, level of study and credit value.

Grade	%	Indicative descriptors	Keywords
1st	85-100	<ul style="list-style-type: none"> • Evidence of an outstanding level of understanding of the subject its context and issues. • Reflection and planning are consistently outstanding, informed by critical evaluation and analysis demonstrating an exceptional level of personal insight and creative independent problem solving. • Fully realised ambitious goals building upon personal strengths and the development of areas of perceived weakness to an outstanding effect. 	Outstanding Exemplary Exceptional

		<ul style="list-style-type: none"> • Research and examination of contextual material is exemplary, based on a wide range of sources, successfully informing and propelling practice. • Communication is compelling demonstrating outstanding critical awareness of diverse audiences and contexts. • Evidence of consistent outstanding judgment, decision-making and command of relevant technical skills. • Evidence of outstanding critical awareness, and originality in the use of, professional working practices. 	
1st	70-84	<ul style="list-style-type: none"> • Evidence of an excellent level of understanding of the subject its context and issues. • Reflection and planning are consistently excellent, informed by critical evaluation and analysis demonstrating a high level of personal insight leading to creative independent solutions. • Realised ambitious goals building upon personal strengths and development of areas of perceived weakness to excellent effect. • Research and examination of contextual material is highly relevant, based on a wide range of sources and successfully informing practice. • Communication is compelling demonstrating excellent critical awareness of diverse audiences and contexts. • Evidence of consistent excellent judgment and decision-making with a high level of command of relevant technical skills and their highly effective employment. • Evidence of an excellent critical awareness, and highly effective use of, professional working practices. 	Excellent In-depth Compelling
2.1	60-69	<ul style="list-style-type: none"> • Evidence of an extensive understanding of the subject, its context and issues. • Reflection and planning are highly effective. • Evaluation and analysis are at a high level, and work builds upon a thorough understanding of personal strengths and areas for development. • Research and examination of contextual material is highly relevant, based on a wide range of sources and successfully informing practice. • Communication is highly effective demonstrating a critical awareness of audience and context. • Evidence of consistent very good judgment and decision-making with a full command of relevant technical skills and their appropriate employment. • Evidence of a critical awareness, and highly effective use of, professional working practices. 	Very good Highly effective Extensive
2.2	50-59	<ul style="list-style-type: none"> • Evidence of a good level of understanding of the principles of the subject, its context and issues. • Reflection and planning are consistently effective. • Evaluation and analysis has led to developments based on an understanding of personal strengths and areas for development. • Research and examination of contextual material is consistently relevant and supporting practice. 	Good Effective Consistent

		<ul style="list-style-type: none"> • Communication is effective demonstrating a good level of awareness of audience and context. • Decision-making is informed and effective. • Technical skills are good and appropriately employed. • Evidence of awareness, and consistent use of, professional working practices with a good standard of techniques employed. 	
3rd	40-49	<ul style="list-style-type: none"> • Evidence of an understanding of the key principles of the subject, its context and issues. • Reflection and planning are mainly effective and have led to a developing awareness of personal strengths and areas for further development. • Research and examination of contextual material is mainly relevant and supporting practice. • Communication is adequate demonstrating an awareness of conventions, audience and context. • Decision-making is informed and mainly effective. • Technical skills are adequate and appropriately employed. • Evidence of awareness, and use of, the main standards for professional working and satisfactory command of techniques applied. 	Adequate Satisfactory Appropriate
F	35-40	<ul style="list-style-type: none"> • Engagement is limited with inconsistent grasp of the basic principles of the subject. • Limited evidence of reflection, awareness of personal strengths and areas for development. • Evidence of a rudimentary level of research and examination of contextual material. • Communication is mainly ineffective with little evidence of sound judgment and limited and inconsistent command of techniques. 	Limited Inconsistent Rudimentary
F	1-35	<ul style="list-style-type: none"> • Engagement is poor with little grasp of the basic principles of the subject. • Lack of evidence of reflection, awareness of personal strengths and areas for development. • Little evidence of research or examination of contextual material. • Communication is ineffective with poor judgments and very limited command of techniques. 	Ineffective Poor Lack of evidence
NS	o	<ul style="list-style-type: none"> • Non-submission 	