

City&Guilds
of London
Art School

Student Handbook

PgDip /MA Carving

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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, stone and wood 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 MA courses in carving.

Based upon the longstanding and very highly regarded Historic Carving PgDip course the new PgDip/MA Carving course already has a developed and tested approach to teaching carving at this level with excellent links to the industry offering you unparalleled opportunities to develop your skills and professional networks.

The course is offered as either a PgDip (30 weeks full time or 60 part time), concluding with an exhibition, as part of the Art School's Summer Exhibition, or can be taken as an MA course (45 weeks full time or 75 part time), culminating in a Professional and Contextual Project Report. It is also possible to take the course as a PgDip and then following successful completion to choose to return at a later stage to undertake the final 60 credit unit, subject to the approval of a research project plan. In this way the Art School sets out to provide flexibility for learners to enable them to achieve postgraduate level study on this unique course.

Based on your planned and agreed program or statement of intent, the program is designed to reflect your individual experience and your aspirations. It is an intensive course involving you in an ambitious self-initiated carving research project. The course is intended to be primarily self-directed and to complement your individual research interests and practical experience.

The department's focus on the wide range of skills required to become a professional carver provides a back drop to your studies with access to the teaching of advanced carving techniques, drawing, modelling, casting, portraiture, artistic anatomy, ornament study, heraldry, design, and professional skills related to project management, working as a freelance practitioner or as a member of a specialist team.

With an emphasis on practical hand skills, research skills and problem solving this course provides an excellent basis for freelance employment within the creative and heritage sector.

PgDip/MA Carving course aims to:

- provide a specialist education centred on intensive investigation and exploration of carving workshop practices to sustain, champion and ensure the vitality of these 'endangered' skills;
- promote the meaningful integration of historical, critical, cultural, professional, technical, social and theoretical contexts with carving practice;
- enable students to propel their carving professional practice through heuristic research, analysis and synthesis that is at/or informed by the forefront of the field of study;
- 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 in the arts and heritage as potential leaders in their field and/or for higher level research.

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.

PgDip Carving Learning Outcomes

On successful completion of the Postgraduate Diploma course you will be able to demonstrate:

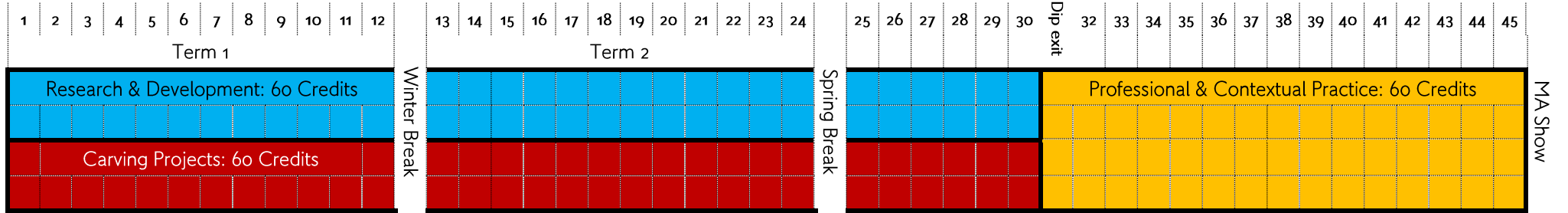
1. Systematic knowledge and comprehensive understanding of the specific historical, contemporary and social contexts related to your carving practice;
2. Employment of specialist professional working strategies supporting your carving project and ambitions;
3. Effective and considered approach to documenting and presenting your research findings, carving project proposal and carving project;
4. Research skills effectively employed to support the planning of an original body of work;
5. A range of fully realized and consolidated practical carving skills employed to support the production of an original body of work;
6. Analysis, evaluation and critical reflection employed to inform independent decision-making in support of your carving project;
7. Synthesis of material, historical and contextual research, design and problem-solving supporting self-direction and originality in carving practice;
8. Sustained and effective project management utilised in the production of an original body of work;
9. Sustained and effective employment of visual analysis, interpretation and design skills to support the production a complex carving project.

MA Carving Learning Outcomes

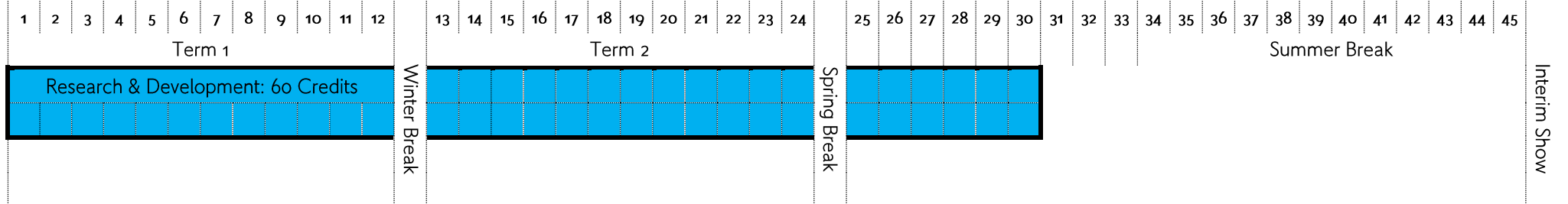
On successful completion of the MA course, in addition to the learning outcomes of the PgDip you will be able to demonstrate:

1. In-depth systematic knowledge and critical understanding of the historical, contemporary, theoretical and social contexts of your carving practice;
2. Systematic knowledge and critical understanding of the context and ethical implications of professional and practical strategies related to your carving practice;
3. A professional level of documentation employed to present your practice and research;
4. Sustained and effective application of analysis, critical reflection and a range of developed research skills; and
5. Effective and comprehensive communication of complex findings and arguments related to your carving practice and informed by the forefront of carving practice.

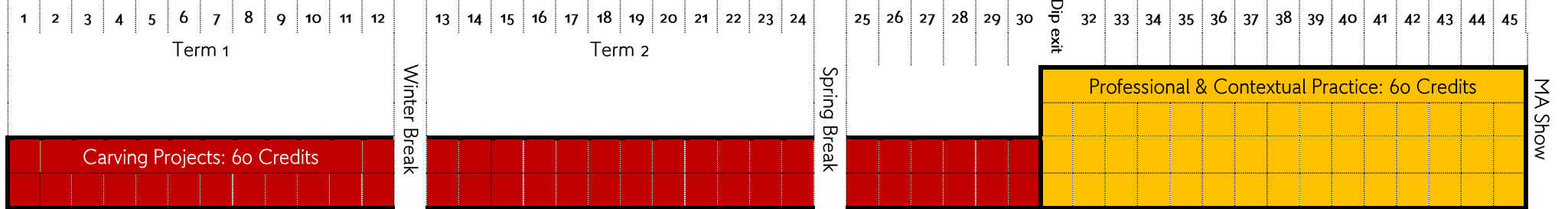
PgDip /MA Carving (full time)



PgDip /MA Carving (part time)



PgDip /MA Carving (part time)



Term dates 2019-20

Full time

Autumn Term 23 September – 13 December 2019

Spring Term 6 January – 22 March 2020

Summer Term 14 April – 14 September 2020

Part time year one

Autumn Term 23 September – 13 December 2019

Spring Term 6 January – 27 March 2020

Summer Term 14 April – 26 June 2020

Part time year two

Autumn Term 21 September – 11 December 2020

Spring Term 4 January – 25 March 2021

Summer Term 12 April – 13 September 2021

MACV1.1	OVERVIEW
Credit	60
/ECT value	(30)

Overview	<p>This unit runs throughout the first semester for full-time students or the first year for part-time students. The first half of the unit focuses on researching and planning your self-initiated major carving project proposal and will involve a review of your previous practice as well as the practical, technical and contextual areas that you intend to explore.</p> <p>Building upon your previous professional or educational experience with carving, the unit sets out to provide you with the research methodologies and advanced professional practice required for advanced carving projects.</p> <p>With an emphasis on three-dimensional project development strategies including drawing, modeling, maquette design and construction as well as test pieces, the first half of the unit aims to provide you with a strong foundation from which to develop your carving project.</p> <p>Midway through the unit you will begin translating your plans, scaling up your models and carving your project work. Taking your project proposal from research to development is not a linear process and you will be encouraged to continue to engage in the dialogue between making and research as your project work progresses.</p> <p>Group discussions, research seminars, one to one tutorials and workshop supervision are intended to enable you to deeply explore the contextual and technical issues related to your proposal and to reflect on the progress of your work.</p> <p>The unit will introduce you to the Personal Development Archive that you will use to support and record your learning process throughout the course. This will become a valuable tool and resource in your personal development as a carver.</p> <p>For those students choosing to progress from Postgraduate Diploma to MA you will also use this unit to undertake some preliminary research for the final MA unit so that you can make your choice of either live project or dissertation.</p>
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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 knowledge and comprehensive understanding of the specific historical, contemporary and social contexts related to your carving project; 2. Effective and considered approach to documenting and presenting your research findings and carving project proposal; 3. Research skills effectively employed to support the planning of an original body of work; 4. Analysis, evaluation and critical reflection employed to inform independent decision-making in support of your carving project; 5. Sustained and effective employment of visual analysis, interpretation and design skills to support the production a complex carving project.
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Learning hours	600
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Learning hours breakdown	Scheduled learning and teaching activities:	35%
	Guided independent learning:	65%

Essential references	<p>You will negotiate and agree on an individual reading and viewing list based on your project proposal.</p> <p>The Historic Carving reading list will be available on Moodle and has a range of useful references for your research.</p>
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MACV1.2	LEARNING & TEACHING
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Learning & Teaching Methods	The unit will be delivered with a range of learning and teaching methods including: student led presentations, practical demonstrations, workshops, lectures, 1 to 1 tutorials, group discussion reviewing progress.
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Indicative Content	<ul style="list-style-type: none"> • Induction and preparation for postgraduate study • Health & Safety and Risk Assessment • Developing a Personal Development Archive • Research methodologies into practice • Drawing for 3-dimensional proposals • 3-dimensional planning strategies • scaling up and use of pointing devices • professional practice case studies • museum visits/ study trips • self-directed working strategies
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MACV1.3	ASSESSMENT
Method	Assessment is based on work produced during the unit including developmental, practical and contextual research material and work in progress.
Requirements	<p>You should submit work produced during the unit to include:</p> <ul style="list-style-type: none"> • Drawings and plans • 3-dimensional models, maquettes and/or test pieces • Work in progress • Your Personal Development Archive
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.</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. 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>

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	
	Distinction	70-79%	Commendation	Pass	40-49%	0%
Marking Criteria	80-100%	70-79%	60-69%	50-59%	40-49%	0%
	There is consistent and strong evidence with outstanding examples to demonstrate and at times exceed...	There is substantial and strong evidence with excellent examples to demonstrate...	There is substantial evidence with some very good examples to demonstrate...	There is adequate evidence with some good examples to demonstrate...	There is limited evidence with some examples of potential to demonstrate...	No work submitted to demonstrate...
Learning Outcomes	<ol style="list-style-type: none"> ...systematic knowledge and comprehensive understanding of the specific historical, contemporary and social contexts related to your carving project; ...effective and considered approach to documenting and presenting your research findings and carving project proposal; ...research skills effectively employed to support the planning of an original body of work; ...analysis, evaluation and critical reflection employed to inform independent decision-making in support of your carving project; ...sustained and effective employment of visual analysis, interpretation and design skills to support the production a complex carving project. 					

Feedback

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

MACV2.1	OVERVIEW
Credit	60
/ECT value	(30)
Overview	<p>This unit runs throughout the second semester for full-time students or the first and second semester of the 2nd year for students taking the part-time mode. It provides an intensive period to focus exclusively on the further development and professional realisation of your major self-initiated carving project, the subject of the <i>Research and Development</i> unit.</p> <p>Group discussion, tutorials, technical workshop support and concentrated studio activity together with regular consultation with your postgraduate supervisor will provide you with a framework to propel your carving practice and undertake a complex and ambitious carving project.</p> <p>During the unit you are expected to develop your practical and analytical skills to an advanced level, enabling you to develop and evaluate methods for tackling challenging carving ‘problems’.</p> <p>The unit culminates in the presentation of your project in a public facing exhibition and you will be required to tackle the professional presentation of your practice together with any contextual material and documentation.</p> <p>On successful completion of this unit you will have completed the PG Diploma Carving. For those students opting to progress through to MA, further research will be necessary to prepare for the final MA unit, either to ensure that the live project is in place or to ensure that a research plan is in place for the dissertation.</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. Employment of specialist professional working strategies supporting your carving project and ambitions; 2. Effective and considered approach to documenting and presenting your carving project; 3. A range of fully realized and consolidated practical carving skills employed to support the production of an original body of work; 4. Synthesis of material, historical and contextual research, design and problem-solving supporting self-direction and originality in carving practice;

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5. Sustained and effective project management utilized in the production of an original body of work.
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Learning hours 600

Breakdown of Learning Hours	Scheduled learning and teaching activities:	15%
	Guided independent learning:	85%

Essential references You will negotiate and agree on an individual reading and viewing list based on your major project.

The Historic Carving reading list will be available on Moodle and has a range of useful references for your research.

MACV2.2 LEARNING & TEACHING

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

- Indicative content**
- Self-directed carving strategies
 - Demonstrations of approaches to fine detailed carving
 - Demonstrations of methods of finishing
 - Specialist supervision
 - Optional practical skills workshops such as IT
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MACV2.3 ASSESSMENT

Method Presentation of completed work in the form of an exhibition together with preparatory work and documentation of your practice. Personal Development Archive documenting your progress and technical decisions made during the unit.

- Requirements** You should submit work from the unit comprising:
- a completed body of self-directed work in carving
 - documentation of your work in an appropriate form (ie, website, portfolio, printed catalogue etc)
 - support work produced during the unit (drawings, models etc)
 - 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.

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.

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.

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		
	Distinction	Commendation	Pass	40-49%	1-39%	0%	
80-100%	70-79%	60-69%	50-59%	40-49%	1-39%	0%	
Marking Criteria	There is consistent and strong evidence with outstanding examples to demonstrate and at times exceed...	There is substantial and strong evidence with excellent examples to demonstrate...	There is substantial evidence with some very good examples to demonstrate...	There is adequate evidence with some good examples to demonstrate...	There is limited 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"> ... employment of specialist professional working strategies supporting your carving project and ambitions; ... effective and considered approach to documenting and presenting your carving project; ... a range of fully realized and consolidated practical carving skills employed to support the production of an original body of work; ... synthesis of material, historical and contextual research, design and problem-solving supporting self-direction and originality in carving practice; ... Sustained and effective project management utilized in the production of an original body of work. 						

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

MACV3.1	OVERVIEW
Credit	60
/ECT value	(30)
Overview	<p>This unit runs throughout the third unit for full time students. For part-time students the unit is at a full-time pace during the third semester of the second year, submitting alongside full time students in September.</p> <p>There are 2 options for this unit and you will have made preparations with advice from your tutor during the earlier stages of the course, finalising your plans and formally agreeing them before the Easter break.</p> <p>Option 1: Live Project Report</p> <p>You will undertake a live project related to your specific area of carving practice. This would usually be a commission for a client, a project that you have devised and proposed for a specific context or a placement working within a professional carving workshop on a specific project. Prior to the unit you will have conducted research and made arrangements for your live project and agreed the parameters of the project with your tutor who will support you to plan the different phases of the project and agreed upon a schedule of supervisory meetings with you. The Live project should stretch you technically and involve a level of project management enabling you to gain valuable professional experience. Throughout the process you will document and reflect upon progress, giving a five-minute illustrated presentation to your peer group and submitting an illustrated live project report (2000 - 3,000 words) at the end of the unit.</p> <p>Option 2: Professional & Contextual Practice Project Report</p> <p>Following the completion of your self-directed carving project you will undertake further research based upon your carving project towards a Professional & Contextual Practice Project Report. Prior to the unit you will have outlined your research plans and agreed your approach with your supervisor who will agree a research and professional practice plan and timeline of supervisory meetings with you.</p> <p>You will be required to work independently tackling a range of research and professional questions that have arisen from your major project including design, carving, contextual and presentation research elements. The unit provides you with the opportunity to deeply interrogate research, professional and carving 'problems' you have encountered using the full range of research and practical skills that you have acquired and developed during the course. The unit will involve a high level of both project management and reflection. Towards the end of the unit you will give a five-minute illustrated presentation on your findings to your peer group and submit a Professional & Contextual</p>

	Practice Project Report (3,500 – 4,000 words) for assessment.	
Learning outcomes	<i>In order to successfully complete this unit your work should demonstrate:</i>	
	1. In-depth systematic knowledge and critical understanding of the historical, contemporary, theoretical and social contexts of your carving project;	
	2. Systematic knowledge and critical understanding of the context and ethical implications of professional and practical strategies related to your carving project;	
	3. A professional level of documentation employed to present project work and research;	
	4. Sustained and effective application of analysis, critical reflection and a range of developed research skills;	
	5. Effective and comprehensive communication of complex findings and relevant arguments.	
Learning hours	600	
Learning hours breakdown	Scheduled learning and teaching activities:	10%
	Guided independent learning:	90%
Essential References	You will negotiate a reading list with your tutor or thesis supervisor as is appropriate for your live project or thesis research.	
MACV3.2	LEARNING AND TEACHING	
Learning & Teaching Methods	This unit is largely self- directed with regular supervisory tutorial meetings. Meetings and discussion with MA Conservation and Fine Art students will be arranged to support peer group interaction.	
Indicative Content	Self-Directed programme of research involving either a live project or a thesis.	
MACV3.3	ASSESSMENT	
Method	Presentation of work produced during the unit.	
Requirements	A 5 minute illustrated presentation and an illustrated Live Project Report or Professional & Contextual Practice Project Report, conforming to good academic practice and 3,500 - 4,000 words in length.	
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 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.

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.

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		
	Distinction 80-100%	70-79%	Commendation 60-69%	Pass 50-59%	40-49%	1-39%	0%
Marking Criteria	There is consistent and strong evidence with outstanding examples to demonstrate and at times exceed...	There is substantial and strong evidence with excellent examples to demonstrate...	There is substantial evidence with some very good examples to demonstrate...	There is adequate evidence with some good examples to demonstrate...	There is limited evidence with some examples of potential to demonstrate...	There is inadequate evidence to demonstrate...	No work submitted to demonstrate...
Learning Outcomes	1. ... in-depth systematic knowledge and critical understanding of the historical, contemporary, theoretical and social contexts of your carving project; 2. ... systematic knowledge and critical understanding of the context and ethical implications of professional and practical strategies related to your carving project; 3. ... a professional level of documentation employed to present project work and research; 4. ... sustained and effective application of analysis, critical reflection and a range of developed research skills; 5. ... effective and comprehensive communication of complex findings and relevant arguments.						

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

Historic Carving Department team



Tim Crawley
Head of Historic Carving
t.crawley@cityandguildsartschool.ac.uk



Nina Bilbey
Senior Stone carving tutor
n.bilbey@cityandguildsartschool.ac.uk



Robert Randall
Senior Woodcarving tutor
r.randall@cityandguildsartschool.ac.uk



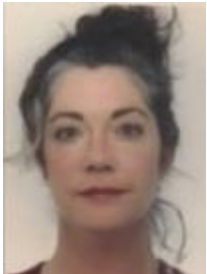
Kim Amis
Modelling tutor
k.amis@cityandguildsartschool.ac.uk



Mark Frith
Lettercutting in wood
m.frith@cityandguildsartschool.ac.uk



Paul Jakeman
Stone carving tutor
p.jakeman@cityandguildsartschool.ac.uk



Rian Kanduth
Gilding tutor
r.kanduth@cityandguildsartschool.ac.uk



Saena Ku
Woodcarving tutor
s.ku@cityandguildsartschool.ac.uk



Thomas Merrett
Stone carving tutor
t.merrett@cityandguildsartschool.ac.uk



Ghislain Puget
Stone carving tutor
g.puget@cityandguildsartschool.ac.uk



Peter Thuring
Woodcarving tutor
p.thuring@cityandguildsartschool.ac.uk



Josh Vaughan
Carving technician
j.vaughan@cityandguildsartschool.ac.uk



Tom Young
Lettercutting in Stone
t.young@cityandguildsartschool.ac.uk

Art Histories team



Tom Groves
Head of Art Histories
t.groves@cityandguildsartschool.ac.uk



Viv Lawes
Art Histories Lecturer
v.lawes@cityandguildsartschool.ac.uk



Dr Michael Paraskos
Art Histories Lecturer
m.paraskos@cityandguildsartschool.ac.uk



Sally Kindberg
Royal Literary Fund Writing Fellow
writingfellow@cityandguildsartschool.ac.uk

[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	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.
PROJECTS	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).

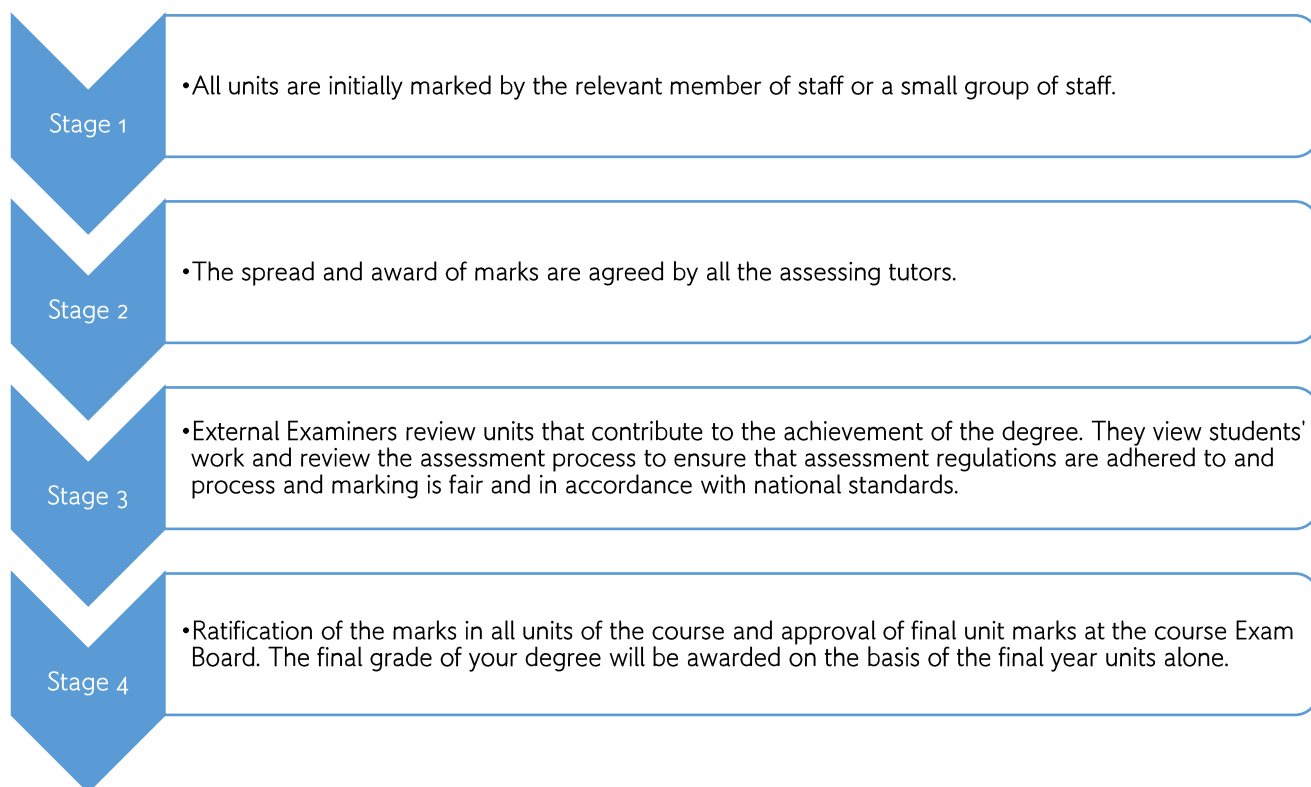
How will you be assessed?

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 on the following page gives you an indication of how marks are graded.

Distinction		PASS			FAIL	
80 – 100%	70 – 79%	Commendation 60 – 69%	Pass 50 – 59%	40 – 49%	1 – 39%	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 adequate evidence with some sound examples	There is limited 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 for 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.

MA Grade descriptors

The following descriptors are indicative of levels of achievement related to postgraduate level grading bands such as pass with distinction; pass with commendation and pass. 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

Pass with Distinction: 85-100

- Evidence of a systematic, precise and profound knowledge and understanding of the subject and its wider contexts and debates with an individual insight and critique in to future developments, issues and methodologies relevant for the subject.
- Analysis and extensive exploration of self-directed research that potentially contributes new ideas, processes or knowledge to the subject or is ground breaking in a way that would be recognised by subject experts.

- Fully realised ambitious goals building upon extensive and consistently outstanding research, reflection, planning and exploration that demonstrates a profound level of personal insight and creative original problem solving.
- Communication is compelling, demonstrating an exceptional and integrated critical awareness of diverse audiences and contexts.
- Evidence of consistent outstanding judgment and decision-making an ability to manage complex issues and unpredictable circumstances to outstanding results.
- Evidence of consistent outstanding critical awareness, originality, motivation and commitment in the analysis and application of professional working practices.
- Execution embodies ground- breaking use of technical skills with a profound understanding of the conceptual and ethical contexts of technical choices.

Pass with Distinction: 70-84

- Evidence of a systematic, precise and profound knowledge and understanding of the subject and its wider contexts and debates with an individual insight and critique in to potential future developments or issues for the subject.
- Analysis and extensive exploration of self-directed research that potentially contributes new ideas, processes or knowledge to the subject or is potentially ground breaking in a way that could be recognised by subject experts.
- Fully realised ambitious goals building upon extensive and at times excellent research, reflection, planning and exploration that demonstrates a profound level of personal insight and creative problem solving.
- Communication is compelling, demonstrating an exceptional and integrated critical awareness of diverse audiences and contexts.
- Evidence of outstanding judgment and decision- making and an ability to manage complex issues and unpredictable circumstances to excellent results.
- Evidence of outstanding critical awareness, originality, motivation and commitment in the analysis and application of professional working practices.
- Execution embodies potentially ground-breaking use of technical skills with a profound understanding of the conceptual and ethical contexts of technical choices.

Pass with Commendation: 60-69

- Evidence of a systematic and extensive knowledge and understanding of the subject and its wider contexts and debates with insight in to potential future developments or issues for the subject.
- Analysis and exploration of self-directed research demonstrates originality and self-direction in tackling and solving complex problems.
- Achievable and mainly ambitious goals are met, building upon extensive and very effective research, reflection, planning and exploration.
- Communication is persuasive, demonstrating a very good, effective and integrated critical awareness of diverse audiences and contexts.
- Evidence of astute judgment and decision-making and an ability to deal with complex issues and unpredictable circumstances to very good results.
- Evidence of very good critical awareness, originality, motivation and commitment in the analysis and application of professional working practices.
- Execution embodies highly effective use of technical skills with a very good understanding of the conceptual and ethical contexts of technical choices.

Pass: 50-59

- Evidence of an accurate knowledge and understanding of the subject and a sound grasp of its wider contexts and debates with some insight in to issues for the subject.
- Analysis and exploration of self-directed research demonstrates effective self-direction in tackling and solving problems.
- Achievable and well- constructed goals are largely met, building upon effective research, reflection, planning and exploration.
- Communication is effective, demonstrating a sound critical awareness of audiences and contexts.
- Evidence of sound judgment and decision-making and an ability to comprehend, identify and employ solutions for complex issues and unpredictable circumstances.
- Evidence of a good level of critical awareness, motivation and commitment in the analysis and application of professional working practices.
- Execution embodies effective use of technical skills with understanding of the conceptual and ethical contexts of technical choices.

Fail: 39- 49

- Evidence of a limited knowledge and understanding of the subject and its wider contexts and debates with little evidence of insight in to issues for the subject.
- Limited evidence of analysis and exploration of self-directed research and self- direction in tackling and solving problems.
- Goals are not met and may be ill judged.
- Evidence of research, reflection, planning and exploration is lacking with little evidence of its effective employment.
- Communication is largely ineffective, demonstrating a lack of critical awareness of diverse audiences and contexts.
- Judgments and decision-making are not sound and critiques are not well argued.
- Insufficient evidence of the analysis and application of appropriate professional working practices.
- Execution demonstrates limited or rudimentary technical skills with a lack of awareness of the conceptual and ethical contexts of technical choices.

Fail: 1-39

- Little or no evidence of knowledge and understanding of the subject, its wider contexts, debates and issues.
- Little or no evidence of analysis and exploration of self-directed research.
- Goals are ill judged and not met.
- Little or no evidence of research, reflection, planning and exploration.
- Communication is ineffective, demonstrating little or no critical awareness of diverse audiences and contexts.
- Judgments, critiques and decision-making are poor.
- Little or no evidence of the analysis and application of appropriate professional working practices.
- Execution demonstrates very limited technical skills with a little or no awareness of the conceptual and ethical contexts of technical choices.

Non-Submission: 0

- Non-submission